VOGUE

APRIL 15

2 Summer Fashion Plans
charted and priced

Travel Clothes
for a new kind of
land cruise

50 CENTS

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the Riviera at your feet



TIBER

in Fortunet's

italiana

collection



CARLO



CASINO



Fortunet

FUN LOVING SHOES

Newest romantic drama, translated from the Italian

—fishnet straw, cork and raffia beauties, to add

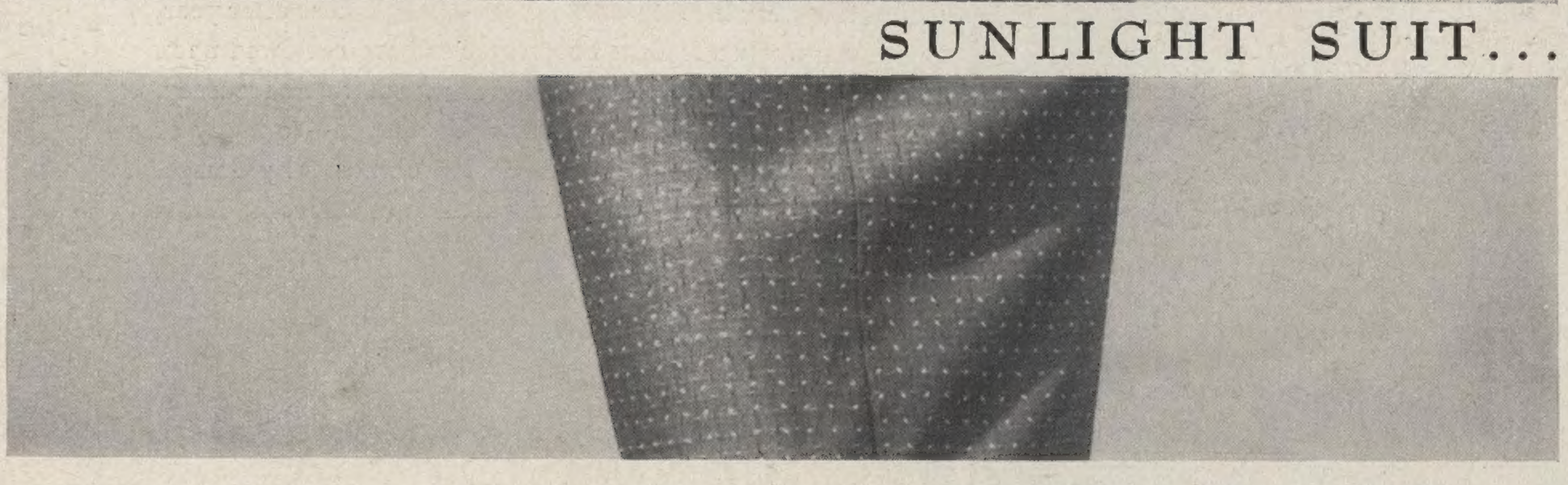
enchanting excitement to your summer

clothes! $7.95 to $9.95 most styles.

You can count on Fortunet Shoe Company Division of General Shoe Corporation Nashville 3, Tennessee

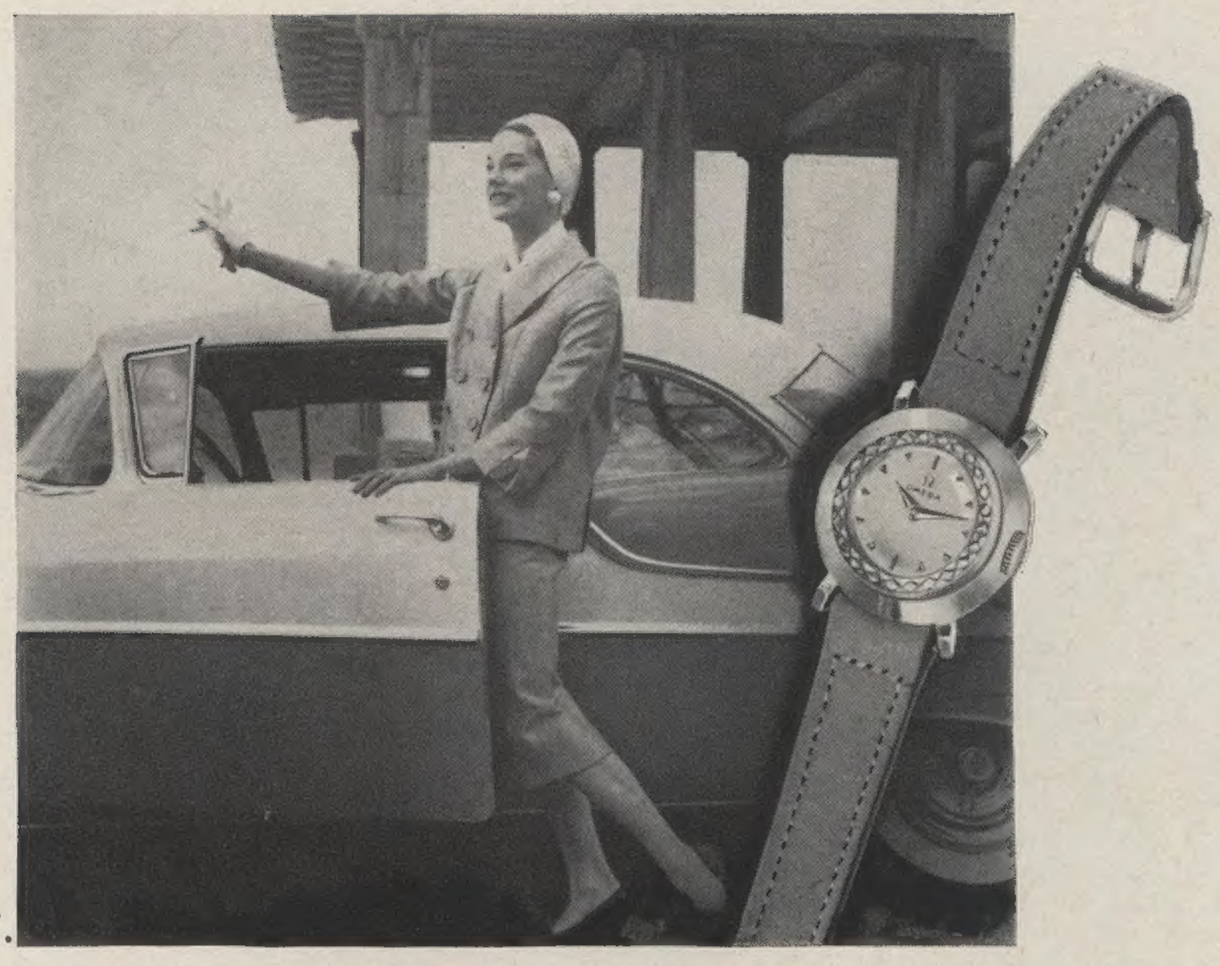


SUNLIGHT SUIT...



BONWIT TELLER

a marvelous
jacquard cotton by Herbert Meyer, tailored explicitly
for town wear by Arthur Jablow. Short sleeved, silk lined, to go way beyond Spring.
Gray or blue, 95.00 Misses' sizes No mail or phone orders. Suit Salon
New York White Plains Chicago Cleveland Boston



1.

How three smart women time their daily rounds



2.



3.

Costumes by Kasper of Arnold and Fox

1. Mrs. Arthur lives in the country—and behind the wheel of her car. She chauffeurs her husband to the train, her children to school, herself—everywhere. Her busy life is timed by a watch that matches her own casual chic—a leather-strapped 14K gold sport model by Omega. $150

2. Mrs. Bayard loves the friendly, close-knit social life of the suburbs. Afternoons she wears decorated cashmeres, smart "little" dresses. To complement the understated elegance of her clothes—her 14K gold bracelet watch by Omega. $210

3. Mrs. Carlisle has one of the most photographed houses in town—and one of the busiest schedules. Club woman and fund-raiser par excellence, Mrs. Carlisle dresses with great personal style. For the charity balls, the brilliant dinners, she chooses this superb platinum and diamond watch by Omega—one of the proudest adornments she owns. $995

Ask your jeweler to show you the exquisite time-pieces that bear the treasured name—Omega. Year after year, the world's leading observatories have bestowed upon Omega their highest awards for wrist watch accuracy. For dependability, for matchless design—so many of the world's smartest women choose watches by Omega. Other Omega watches for men and women from $71.50. All prices include Federal tax.

Ω
OMEGA

Vogue
April 15, 1955

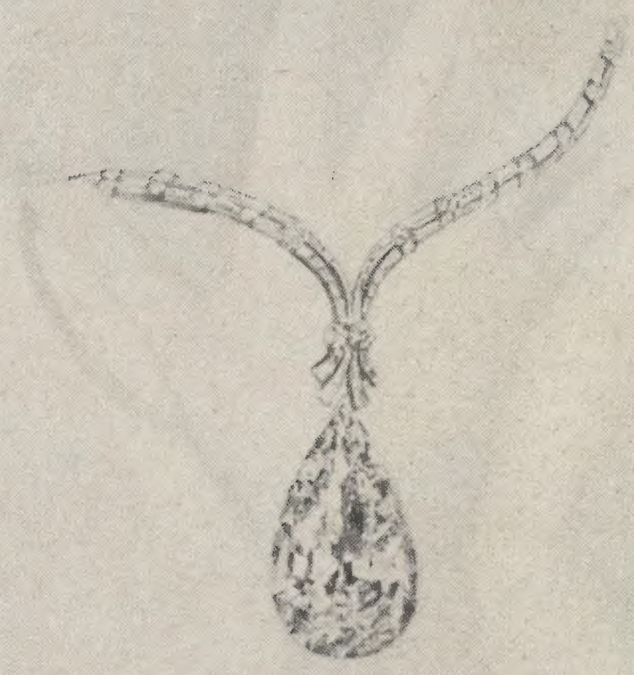
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Vol. 125, No. 7
Whole No. 1947



The social shirt dress—

Clare Potter's design for the Sports Shop—a beautifully cut,
unassuming aristocrat, of soft-as-silk cotton
woven in a miniature clan plaid. 69.95—Lord & Taylor
New York, Manhasset, Westchester, Millburn, West Hartford, Bala-Cynwyd





rare jewels of the world



HARRY WINSTON INC.

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SAKS FIFTH AVENUE



S. F. A's SINUOUS LINEN—MOLDED WITH COLOR

This summer's sheath—a shapeliness thinned down to nothing but curves. Sleek-slim as only linen can be, its most important curve is molded with contrasting color—red trim on black, white trim on beige, green trim on navy—and slimmest of all, black on black. 8 to 16 sizes, 49.95. Exclusive in our Dress Collections. Hats by Tatiana of Saks Fifth Avenue.

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San Francisco • Philadelphia • Miami Beach

Fiancées

GLACÉ STRAWS

fashion news...from the word glow!

Fiancées, always seven leagues ahead of
the times, introduces flight-light lustres
with such pretty, polished manners,
you'll wear them from dawn's early light
way into the wee small cocktail-hours! Pastel
multicolors, shaded monotones or all white.

9.95 and **10.95**

some styles higher



FIANCÉES . . . *nothing smarter for love or money!*

What Stores? Write: Clark Shoe Co., Auburn, Maine



Palumbo

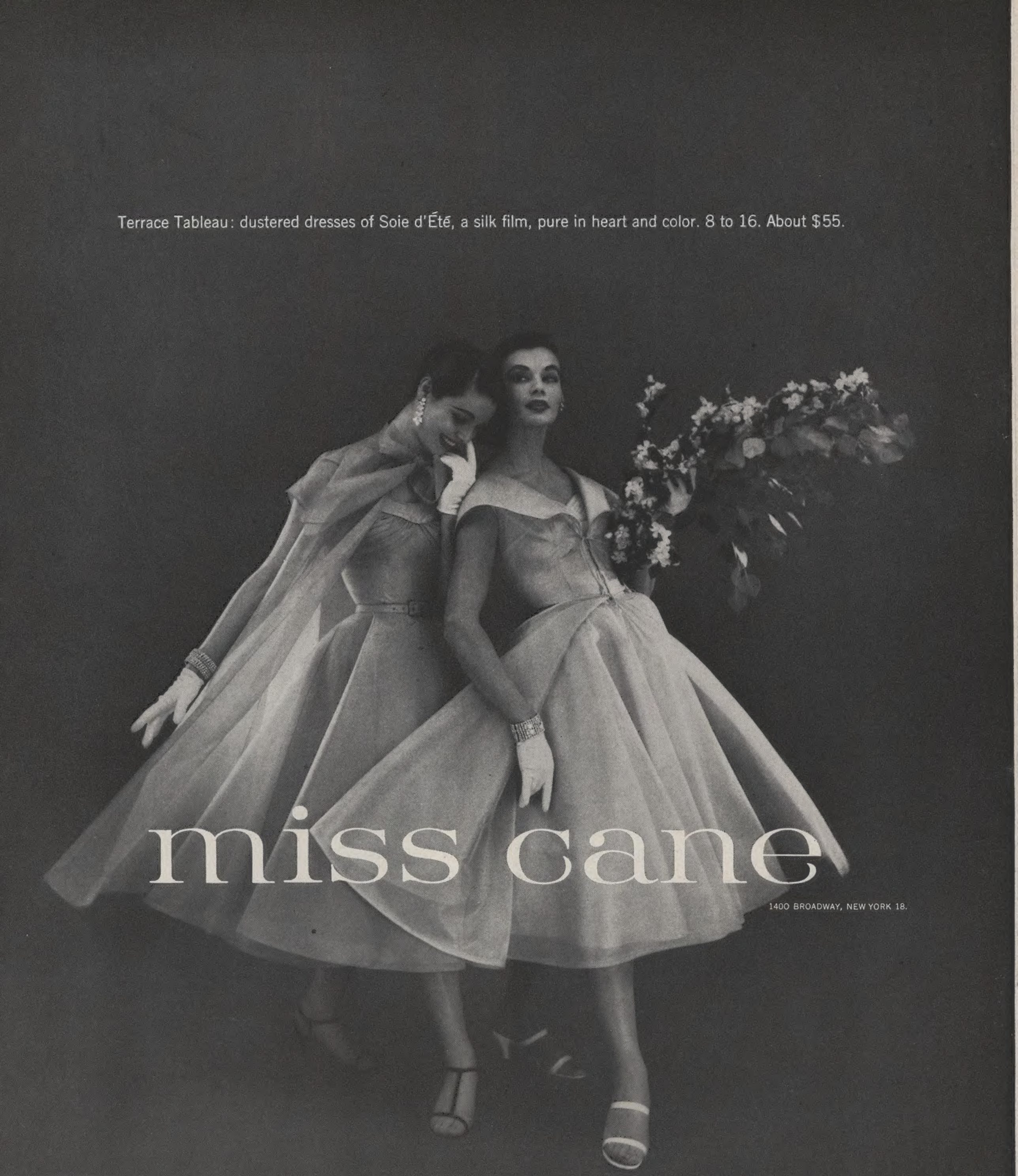
Wherever you see Braemar you're seeing Scotland's finest

Fashion statement made here with a soft, *clipped* Scotch accent: the clipped cardigan, smart new abridged version of a classic. Beautifully simple, its authority lies in the *Braemar* touch. In a wonderfully new pale green, turquoise, charcoal grey or black. Sizes 34 to 40. 27.95

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Terrace Tableau: dustered dresses of Soie d'Été, a silk film, pure in heart and color. 8 to 16. About $55.



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Première! A completely new and different formula
that puts the purest depths of colour on your lips.

Perfect Lipstick by Charles of the Ritz

$1.50 plus tax

A Stevens

Pleats swing into the cotton scene

The easy middy-look adjusts to every hour

The long, lean torso dramatizes full skirts

The shirtwaist softens ... in dresses, blouses, beachwear

Sundress necklines rise in front, dip in back

Fashion Report—

Cottons à la Carte

In the new carefree or carefully molded lines of Spring-into-Summer Fashions . . . at famous stores across the country

Today's cottons go as many places as you go! At home, on the beach, in city or country, as guest or hostess, you choose your cottons for the coming season—*a la carte*. Designed for every taste, Stevens cottons take shape in silhouettes sure to be popular all summer . . . long lines, or easy, carefree ones.

In Stevens cottons, watch for the new mood of embroidered effects in stripes and plaids . . . the smooth silkiness of Maggiore Faille . . . the rich ripple of Bengaline . . . the lasting luster of Orlon* and cotton in stripes or polka dots . . . all in fabrics woven to stay serene and fresh as long as you wear them.

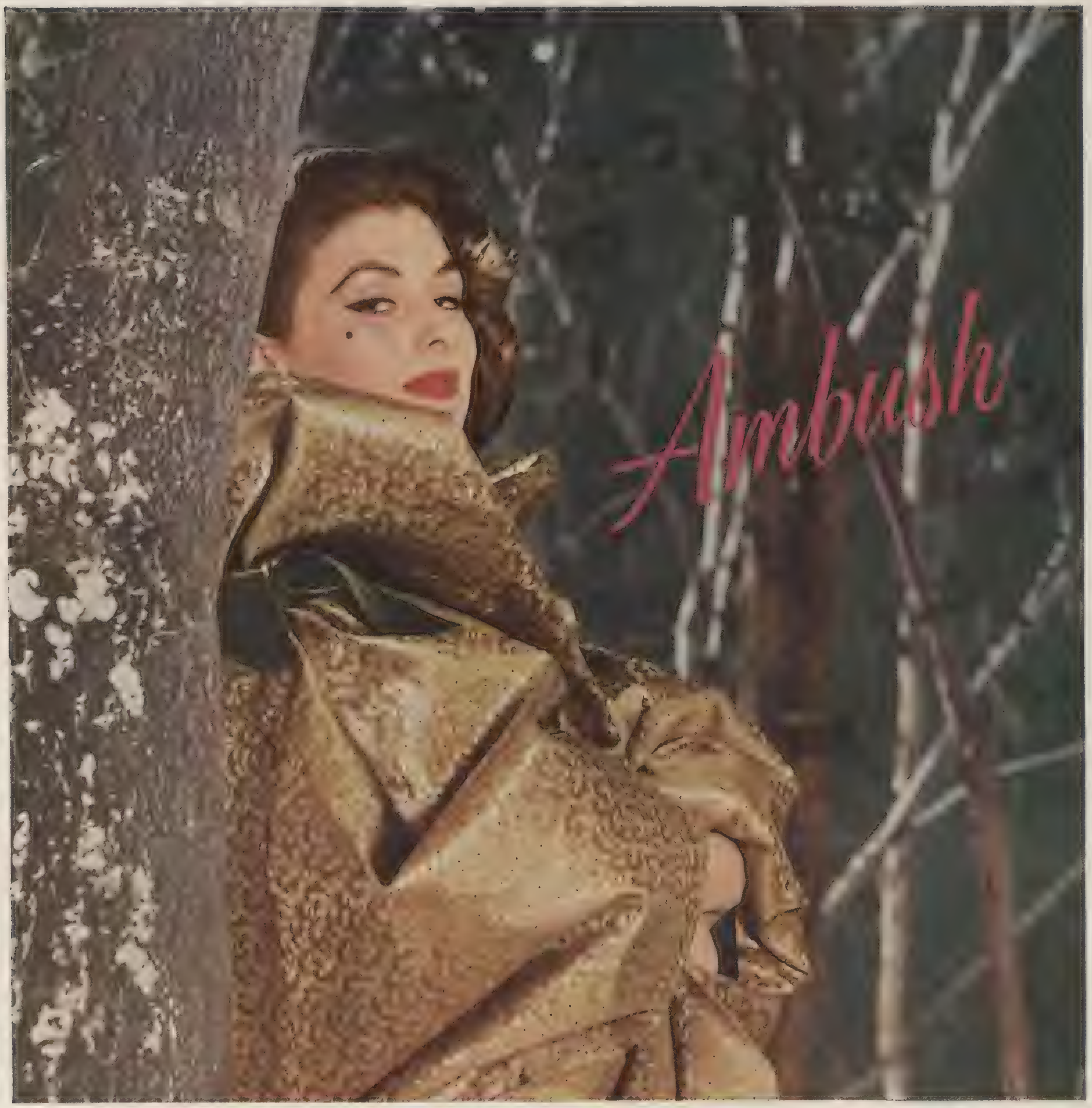
This Stevens tag is your guide to "Cottons a la Carte" fashions. Look for it at better stores coast to coast



*Du Pont Acrylic Fiber

J. P. Stevens & Co., Inc.

Fine Fabrics since 1813



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AMBUSH . . . Come to think of it, there is not much that has to be said about *Ambush* . . . except try it . . . and love it.

For *Ambush* is the fabulous perfume which has captivated all of Paris . . . and set lovers' hearts aflame in the Bois de Boulogne—for years.

You can't help loving *Ambush* . . . and he can't help himself. *Ambush*, truly, is the perfume of "premeditation."



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Crescendoes never

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Grosvenor

surrounds
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an air of
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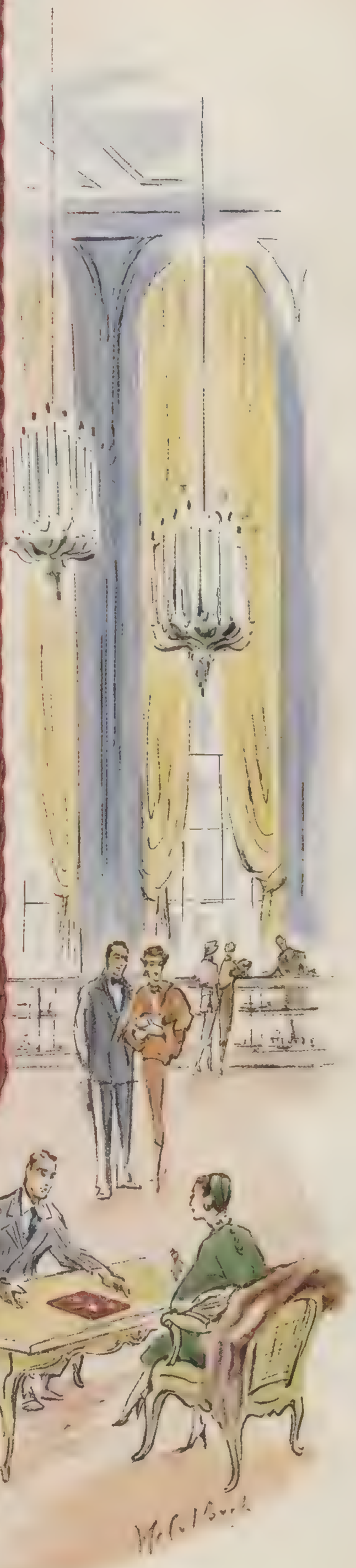


ELECTRÍQUE

an unforgettable fragrance introduced to America for the first time by Max Factor

From the fashion capitals of the world comes Electríque . . . thrilling new essence whose clinging fragrance makes the very air around you glow with enchantment. To light up the night . . . and why not this night? . . . parfum, $15 . . . parfum cologne, $2.50 . . . dusting powder (not shown), $1.50. Also gift combinations from $1.50 to $6.75. All prices plus reduced tax.





...THE ELEGANCE of timeless, classic designs...the artistry of fabulous jeweler's masterpieces.

Krementz jewelry has the rich, lasting tone that can only be imparted by an overlay of 14 Kt. gold.

See your jeweler's fine selection today.

Illustrated above: Graceful "Anemone", 14 Kt. white gold overlay with brilliant Austrian crystals.
Necklace $39.00 Earrings $19.50

Below: "Comtesse", 14 Kt. gold overlay with sprays of Austrian crystals. May be worn as necklace or brooch.
Necklace $17.00 Earrings $13.50

Krementz

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Prices plus tax



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IN A SWOOSH OF

SILK CARNATIONS BY

SUZY PERETTE, 39.95

the BROADWAY Southern California



PARTY MANNERS

The "little-girl-look" assumes a sophisticated manner with the famous Ceil Chapman touch. For that demure but very delectable air...a winged collar and pyramids of white crocheted lace. On gossamer Galey & Lord cotton, of course.

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Double visions in Dazzle®...Springmaid's lustrous, wrinkle-resistant broadcloth. Interpreted by Celeste in cone-crisp look-alikes for mother and her miniature. Left to right: "Summer Frost"—Sheer organdy with bands and bodice of Springmaid's Dazzle. Amethyst or turquoise with white. "Carousel"—The long torso line in Dazzle with a diagonally tucked bodice, hip cuff, and its own built-in petticoat. Gray with green, navy with coral. Both in 3 to 6x $10.95, 7 to 12 $12.95. Misses sizes 10 to 16 $20.95. 2, 3, and 3x Toddler in "Summer Frost" only, $8.95.

Thalhimers

Richmond, Virginia
Winston-Salem, N. C.

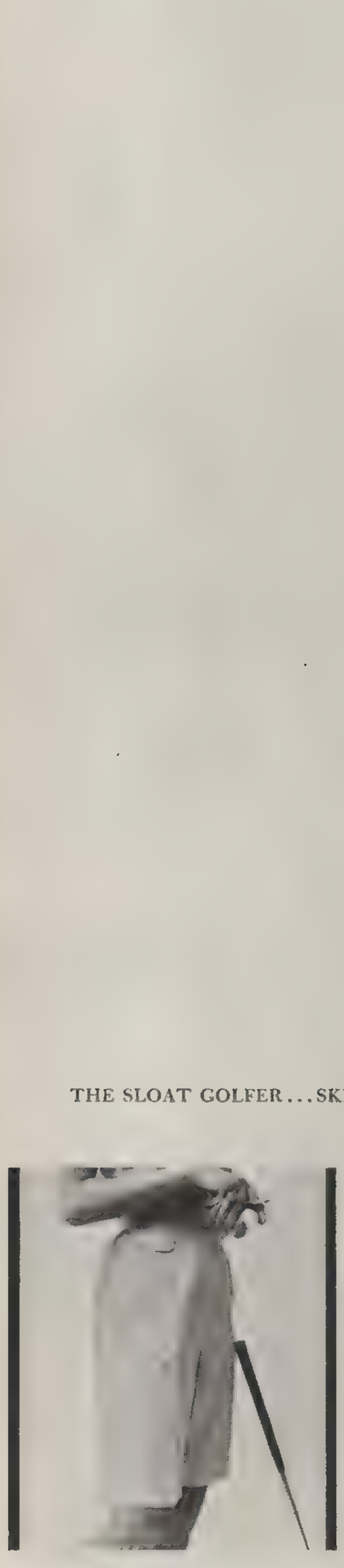
Bromley - Warsaw



Left to right: "Sea Breeze"—A white pique nautical trimmed with navy Irish linen. Closings of solid brass. 3 to 6x $10.95, 7 to 12 $12.95. Misses sizes 10 to 16 $20.95. "Papa Loves Mambo"—Ruffle upon ruffle accents the skirt of this delicate floral print. Blush with green and pink. 2, 3, and 3x Toddler $10.95, 3 to 6x $12.95, 7 to 12 $14.95. Misses sizes 10 to 16 $32.95.

Her fashion future begins with Celeste

At better stores or please write **Celeste**, *Dept. V-4, 1350 Broadway, New York 18, N. Y.*



THE SLOAT GOLFER...SKIRT, SHIRT AND BERMUDA SHORTS IN LINASTA, IRISH LINEN OR COTTON CORD. SLOAT & CO., 525 7TH AVE., N. Y. 18

Sloat

you owe it to your audience

LINGERIE by KAYSER

Abridged edition of the nightie...Fashion savors it. Kayser favors it
with lace tracings and embroidered buds. Matching under-pinnings complete the picture for today's bloomer-girl.
Nylon tricot with sheer trim; white, pink or blue. Small, medium, large. 8.95.
Kayser is also famous for Hosiery, Gloves, Infants' and Children's Wear and Catalina Swimwear.

Feel Air Step's MAGIC SOLE in cool

summer straws

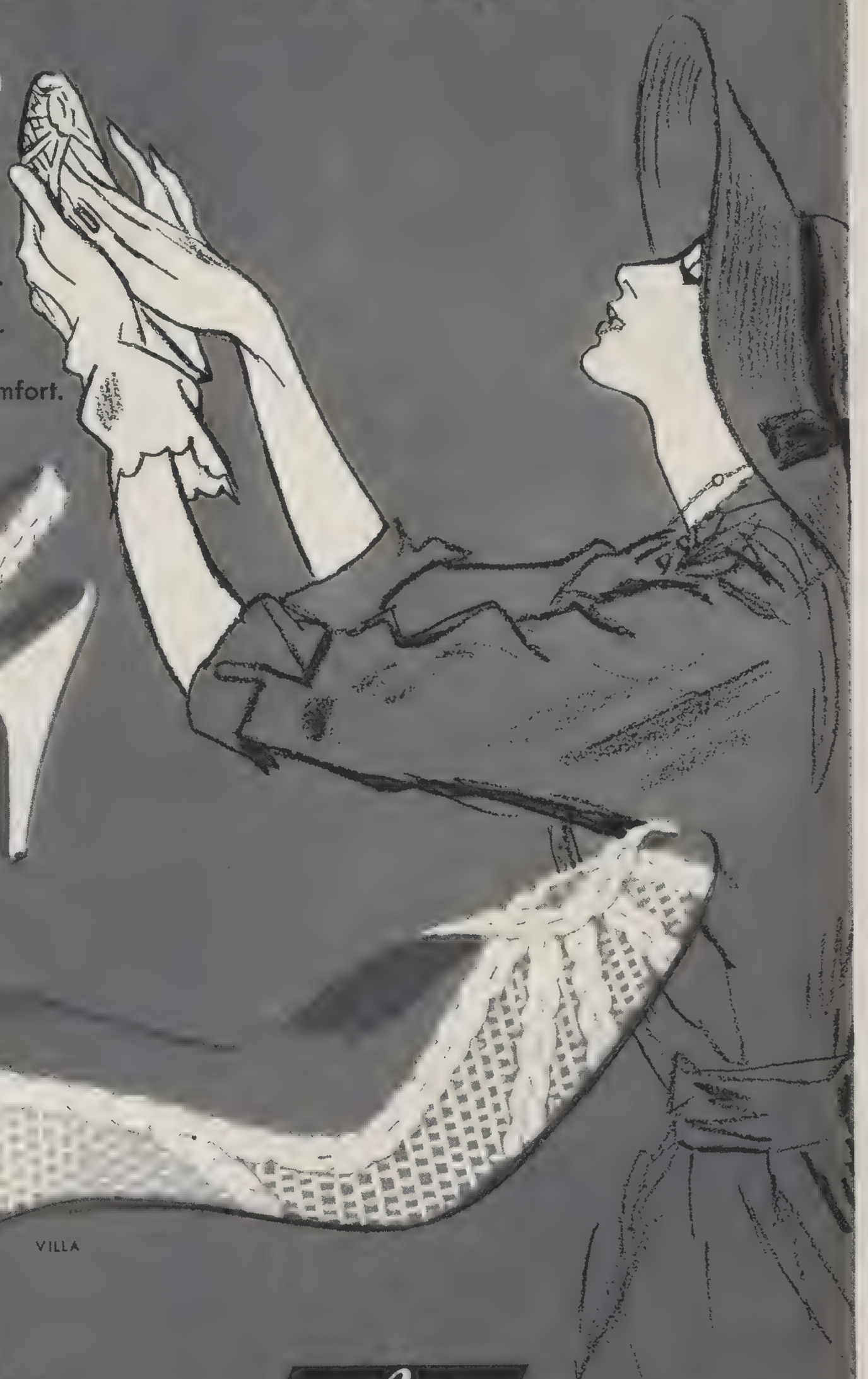
two fingers tell you

You can actually feel the secret comfort of Air Step's MAGIC SOLE in these light Summer Straws. They're new, smart and airy . . . with foot freedom you want in summer. Your best buy in fashion with a bonus of comfort.

Shoes illustrated

$11.95

Other styles
$8.95 to $12.95
Slightly Higher
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At the heart of Air Step fashion is the comfort of the Magic Sole . . . a buoyant, airy cushion skillfully designed to pillow your every step.



Air Step®

Air Step Division, Brown Shoe Company, St. Louis

The thread of the story is LUREX



LUREX ARMS THE MODERN MAN... contributing new character to men's wear fabrics... a dimension of design that is sensed rather than seen. Baker Clothes creates the town suit, in Bianchini's silk suiting woven with jet Lurex,® introduced by Stefan Samek. Available at Neiman Marcus, Dallas; Garfinckel's, Washington; Neusteter's, Denver. Lurex, non-tarnishing metallic yarn made only by *The Dobeckmun Company, Cleveland 1, Ohio • New York: 350 Fifth Ave. • London • Amsterdam*



NOW SEE ALL THIS AND MORE from Canadian Pacific's new Scenic Domes, shown here in the Bow River Valley section of the Canadian Rockies.

Canadian Pacific presents Canada's first and only stainless steel Scenic Dome streamliner



SEE THE CANADIAN ROCKIES as they can be seen only from a Canadian Pacific Scenic Dome. Get a ringside view of mighty snowcapped peaks stretching all around, above, straight ahead. You'll see 600 miles of Canada's most spectacular mountains.



RICH CANADIAN DÉCOR distinguishes the intimate Mural Lounge. Enjoy refreshments under an original mural painted for Canadian Pacific by one of Canada's outstanding artists.



THRIFTY DELUXE COACHES give you new roomy comfort. Seats are reclining armchairs with full-length leg and foot rests and adjustable head rests. Coaches have reserved seats only!



New fast schedule saves time. Enjoy new comfort and luxury all the way across beautiful Canada. No extra fare! Wide choice of accommodations.

The Canadian



Starting April 24th, in daily service between Montreal and Vancouver, and Toronto and Vancouver, via Banff and Lake Louise in the Canadian Rockies.

Canadian Pacific, the world's largest travel system, scores another first with *The Canadian,* symbol of an expanding Canada.

Never before has it been possible to see spectacular Canada from a Dome train! At last this thrill is yours aboard *The Canadian!* Now you can see 2,881 miles of scenic beauty on the longest Dome ride in the world!

The Canadian brings you the newest travel advancements. Every car also features transcribed music, unique Canadian decorations and superb Canadian Pacific service.

Make reservations now while space is available. Contact your local agent or Canadian Pacific, in principal cities in U. S. and Canada.



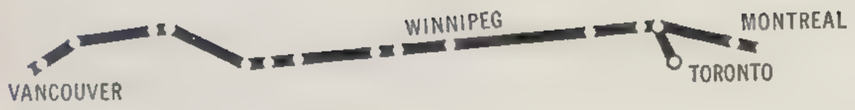
DELICIOUS MEALS AND SNACKS are served at popular prices in the Scenic Dome Skyline Coffee Shop. A Deluxe Dining Car has special Canadian menus.



FRIENDLINESS SETS THE MOOD in the spacious, smartly decorated Main Observation Lounge. Make friends here, chat with interesting people. Relax and look out at ever-changing countryside as you speed under smooth diesel power across Canada.


CANADIAN PACIFIC
BANFF PARK





blueprint for fashion in trains and travel

● When you see "The Canadian", when you board this marvelous new train . . . you will revel in its beauty inside and out—
in its lovely upholsteries, decorations and colors
—compelling inspiration for any designer.

And you'll thrill to its provision for your every need or desire . . . the breath-taking scenic domes which take you on the longest dome ride in the world . . . the restful quiet that surrounds you . . . the velvety stops—
all climaxing twenty years of transforming the railroad Cinderella into a Fairy Princess.

Our Company built the cars for these superlative trains. And we're just as proud of what you cannot see as what you can.
For underneath their glamorous surface is a structure of stainless steel.
The same beautiful stainless steel
that glistens on the outside.

Stainless steel for matchless strength.

Stainless steel for lightness in weight.

Stainless steel for timeless resistance to rust and corrosion.

Stainless steel to transport you in the safest conveyance in which you have ever ridden.

This year, plan to make that trip which many consider the most exciting and satisfying in the world . . . one that, regardless of whether you travel for business or pleasure, is a vacation every minute. Cross Canada on the Canadian Pacific's wonderful new train, "The Canadian".

Budd

THE BUDD COMPANY, PHILADELPHIA



Travel Beautifully...

with Elizabeth Arden's Basic Essentials ...yours all over the world!

The secret of growing lovelier is the habit of care and fastidious cleanliness, using Elizabeth Arden's superb Creams and Lotions. Daily . . . faithfully follow the simple basic steps—Cleanse . . . Tone . . . Smooth. And you shall have Beauty wherever you go from Montreal to Victoria . . . from Australia to Alaska . . . from Buenos Aires to Biarritz.

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Tone . . . Ardena Skin Lotion . . . . . 1.00 to 9.50
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Smooth . . . Ardena Velva Cream for young average skin . . . . . 1.25 to 6.50
Ardena Orange Skin Cream for young dry skin . . . . . 1.25 to 8.50
Ardena Perfection Cream with vitamins for thin dry skins . . 2.00 to 18.00
Ardena Special Hormone Cream if skin is marked by wrinkles . 3.50 to 12.00

prices plus tax

Elizabeth Arden



Heatherlane

What a smart way to travel . . . in Canada and everywhere this summer!
Playclothes with Melba Hobson's worldly look . . .
the cotton knit T-shirt color-coordinated with the fashion separates
of "baby duck", Simtex's wonderful new lightweight cotton duck.
Italian T-shirt 4.50; Bermuda shorts 6.50 . . . Shirt jacket 9.95; Short-shorts 4.95 . . .
V-back blouse 5.00; Peasant skirt 9.95. Turquoise, yellow, orange, pink.
At ALTMAN'S YOUNG COLONY® SHOP in New York and at fine stores listed on page 140..

Prices slightly higher in the West and in Canada.

HEATHERLANE INC., 1385 BROADWAY, NEW YORK 18

Carefree micarta® PLASTIC SURFACING goes with smart travelers

...smart homemakers too!



Some of the eye-pleasing sights offered to Canadian Pacific travelers are in view right inside its spectacular new fleet of modern passenger cars. Here, to match the splendor of Canadian scenery, are car interiors smartly dressed in gleaming colorful MICARTA.

On walls, ceilings, doors, partitions, tables and counters, MICARTA's warm, distinctive colors invite fashion-conscious travelers to cocktails, to dinner, to Mural lounges—or to simply promenade through the most beautiful railroad cars in the world.

Canadian Pacific chose MICARTA because this smooth super-tough plastic brings the ideal blend of fashion and function to *any* interior. That's why millions of smart homemakers enjoy durably beautiful MICARTA on kitchen counters, tables and furniture pieces of all kinds.

This is one of almost 200 beautiful new cars manufactured by the Budd Company for Canadian Pacific's "all-new" trains.

Westinghouse

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distributed by | UNITED STATES PLYWOOD CORPORATION
largest plywood organization in the world

EATON'S OF CANADA vast, exciting,

vigorous, like Canada itself. You'll find Eaton's at the Pacific coast where gardens are gorgeous and forests are fabulous. You'll find Eaton's in Newfoundland where Atlantic icebergs loom on the skyline and the land is rich with iron. Eaton's is here, there and everywhere, across Canada from ocean to ocean—on the French-speaking banks of the St. Lawrence; in the big cities; in market towns and mining towns; alongside the wheatfields and oilfields; on the fringe of the prairies and foothills of the Rockies.

EATON'S is the largest department store organization in the British Commonwealth: 58 Department Stores; 4 Mail Order Centres; 300 Order Offices; 4 Factories; Mail Order Catalogue (circulation 3,000,000 customers); 40,000 employees (60,000 at Christmas time)

. . . Eaton's is as Canadian as its 85% bought-in Canada merchandise; as cosmopolitan as the famous products of other lands imported through its own Buying Offices in the British Isles, France, and the U.S.A. . . . Like the Dominion of Canada, Eaton's dates back to mid-Victorian days— founded in Toronto, 1869, by the grandfather of the present Head of the Company. It's as characteristic of Canada as the beaver or the maple leaf. As *HOSPITABLE TO TRAVELLERS* as the proverbial Eaton service and good will. Come and enjoy the friendliness of a Canadian welcome and give yourself the happy memory of shopping at

EATON'S OF CANADA



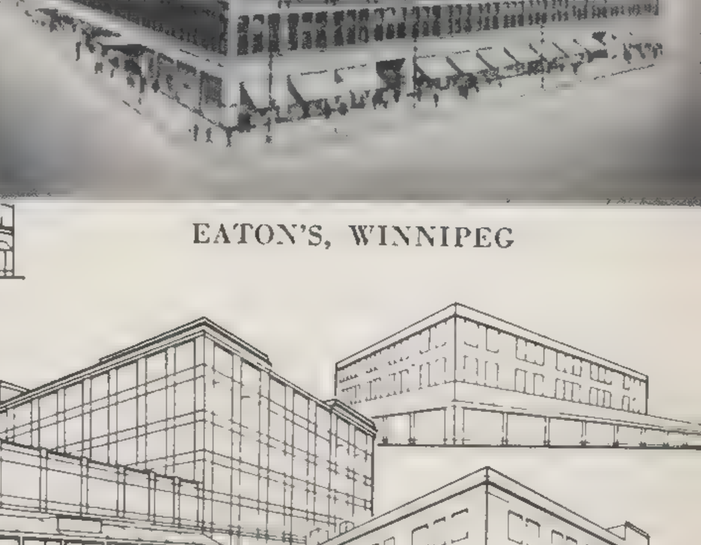
EATON'S, VANCOUVER



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EATON'S, MONTREAL

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LARGEST DEPARTMENT-STORE ORGANIZATION IN THE BRITISH COMMONWEALTH

M&W THOMAS *Cottons*

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B. ALTMAN NEW YORK
NEIMAN-MARCUS DALLAS
BEST'S APPAREL SEATTLE
KAUFMANN'S PITTSBURGH



BUDD BUILT The Canadian

ABOUT $30



Going Places: The Travel Ensemble

As exciting as the trip itself, the Coat in hot orange, side slit to reveal the drama underneath. The Dress in white with black dots, trimmed and belted in hot orange, has décolleté back closing, bouffant skirt. Ensemble in new Linoweve by **EVERFAST®**, a richly textured linen-look cotton, crush-resistant, washable. Coat and Dress in sizes 3-6x each about $5.00; in 7-12 each about $6.00.



This *Kate Greenaway* fashion at:

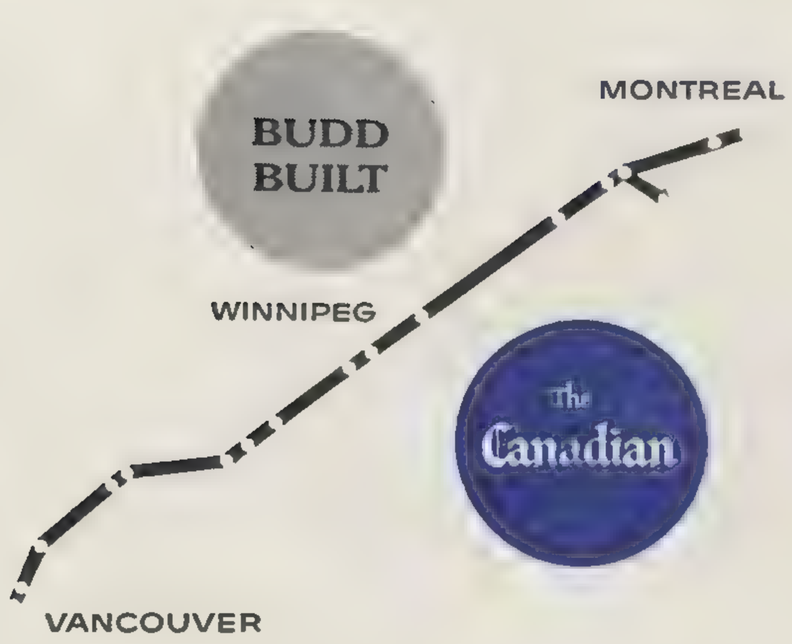
B. ALTMAN & CO., New York, Manhasset, White Plains, East Orange, N. J.: J. P. ALLEN & CO., Atlanta, Ga.; BROADWAY DEPARTMENT STORE, Los Angeles, Calif.; CARSON PIRIE SCOTT & CO., Chicago, Ill.; G. FOX, Hartford, Conn.; SAKOWITZ BROS., Houston, Texas; WOODWARD & LOTHROP, Washington, D. C.

L. WOHL & COMPANY, INC. • 1333 BROADWAY • NEW YORK 18, N. Y.



U. S. Steel's **MARY KAY** and **JOHNNY** salute *"The Canadian"*. . .

When you travel in Stainless you travel in style!



Not too long ago, stainless steel was just a gleam in the eyes of America's designers. Today, streamliners constructed of this strong, lustrous, long-lasting metal are bringing new speed, safety and comfort to travelers throughout the continent.

The latest of these sleek, swift streamliners is *The Canadian*, recently put into service by the Canadian Pacific. In this new train, the designers created the ultimate in comfort and convenience — and they built it of stainless steel, for only stainless could give them the beauty, strength and durability they demanded.

On the railroads of today, the sparkle of stainless indeed adds luster to travel . . . just further proof that only steel can do so many jobs so well!

UNITED STATES STEEL

MARY KAY'S DRESS BY AYWON, MELINDA'S BY KATE GREENAWAY, JOHNNY AND THE BOYS—THE WHOLE FAMILY—IN M & W THOMAS COTTONS

TRAVEL

La Mode Canadienne



—Pleasurable days . . . exciting evenings . . .
gay, travel-inspired fashions.
The lure of unspoiled Canada . . .
and service to pamper you shamelessly.

—While you speed along
on the fabulous Budd-Built,
all-stainless steel "Canadian."

—*All yours as you travel the*
Vacation Way . . . across Canada.



COTTON KNIT FASHION *by Jane Irwill*
THE CANADIAN *by Budd*
STAINLESS STEEL *by Crucible*
and other leading producers

CRUCIBLE first name in special purpose steels

Crucible Steel Company of America

Jane Irwill

designed to be lived in.®



They know their way around...*your Jane Irwill sweaters will travel with ease and grace to a hundred different vacation spots this summer. These two, of 100% Super-Orlon, with the sort of fine fashion-touches that distinguish them from other sweaters everywhere.*

Cardigan embellished with pearls, tiny conch shells and iridescent leaves. White, ice pink, ice blue. About $15. Slip-on with the soft lines of a blouse. White, ice blue, ice pink, lilac, mint, Bermuda beige, melon, maize, apricot. About $6. Both, sizes 34 to 40.

Lord & Taylor, *New York*
The Halle Bros. Co., *Cleveland, and other fine stores everywhere.*
Jane Irwill, *1372 Broadway, New York.*



DUCHESS ROYAL SUITS YOU

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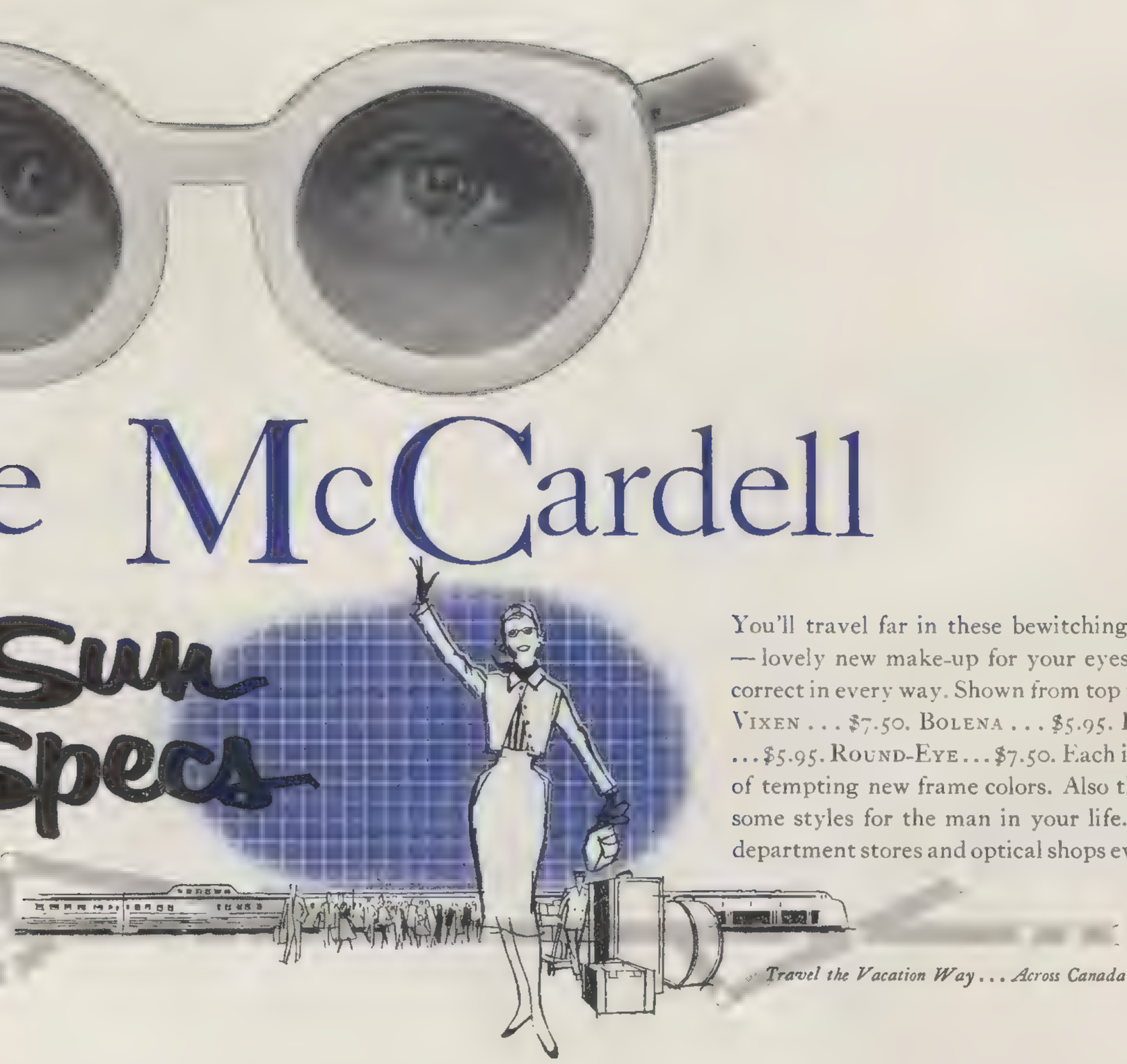






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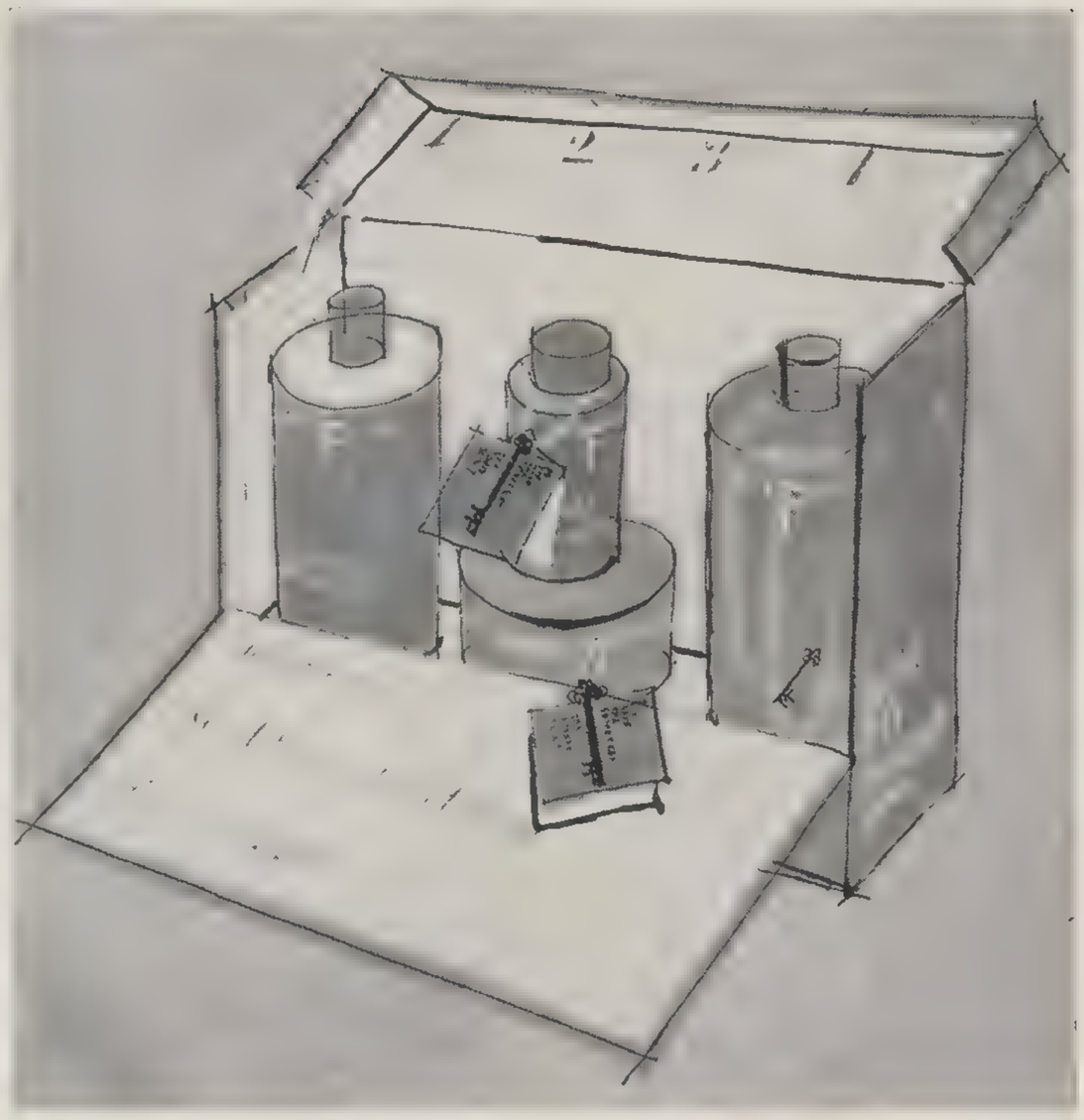
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Curry recipes by June Platt

In case you feel inspired, after reading the article about curry on page 124, to try mixing your own curry powder, there are as many formulas as there are cookbooks. One is given in the *Williamsburg Cook Book;* two in Mrs. Beeton's *Book of Household Management;* and three in *Ali-Bab,* Dr. Henri Babinski's monumental *Gastronomie Pratique.* However, in making the curried dishes that follow, you may be just as happy to take the easy way out—i.e., open a bottle of prepared powder.

CURRIED ALMONDS

1 cupful shelled almonds (¼ lb.)
1 tablespoonful olive oil
Salt
2 teaspoonfuls curry powder

Wipe clean on a cloth, one cupful shelled almonds. Place them in a shallow pan with one tablespoonful of good olive oil. Stir with a wooden spoon. Place pan in preheated slow 300° F. oven, and roast for about 20 minutes stirring frequently, at which time the brown outer skins will begin to crack open. Leave skins on; be careful not to burn. Remove from oven and spread out on absorbent paper. Sprinkle immediately with a little salt mixed with 2 teaspoonfuls of good curry powder.

CURRIED GNOCCHI FOR FOUR

½ bar butter or ¼ cupful butter
¼ cupful cornstarch
¼ cupful Italian semolina
2 cupfuls milk
¼ cupful grated Parmesan cheese
2 egg yolks
½ teaspoonful salt
1 teaspoonful curry powder
½ lb. mushrooms
2 tablespoonfuls butter

Cream sauce:

4 tablespoonfuls butter
4 tablespoonfuls flour
2 cupfuls hot milk
3 tablespoonfuls grated Parmesan cheese
½ bottle cream
½ teaspoonful curry powder

Place the butter in the top part of a large enamel double boiler. Mix together in a little bowl the cornstarch and Italian semolina. (Cream of Wheat or farina may be substituted for the semolina if it is unavailable.) Heat milk in a separate pan. Have ready the grated Parmesan cheese and 2 egg yolks well beaten. Butter copiously an oblong cake tin, 11" by 7" by 1½" deep.

Melt the butter over boiling water, add semolina and cornstarch and mix well with a wooden spoon. Cook for a minute or two, then add gradually the hot milk. Stir until thick and smooth, cover and cook 5 minutes. Add the grated cheese, stir, remove from fire and season to taste with about ½ teaspoonful salt and 1 teaspoonful curry powder dissolved in 1 tablespoonful of milk. When well mixed, add the beaten egg yolks, mix well and pour out immediately into the buttered pan, spreading the mixture as smooth as possible so that the entire bottom of the pan is covered. Allow this to cool until ready to prepare it in the following manner for a last minute baking.

Wash mushrooms and dry well. Discard the tough part of the stems, and chop the rest fine. Sauté quickly in a little pan containing 2 tablespoonfuls of butter.

Next make the cream sauce in the usual way. Season to taste and cool.

Add to it grated cheese, cream, and curry powder. Cut the gnocchi in about 2-inch squares and spread them out on a large, well buttered, round or oval Pyrex (or ovenproof) platter. Pour the sauce over them. Sprinkle with the chopped mushrooms, and they are ready to be put into a 450° F. oven to bake for 15 minutes or until they are sizzling hot. If not browned on top, place briefly under the broiler. Serve at once.

CURRIED TOAST TO SERVE WITH SOUP

(Serves six)

8 slices enriched white bread
6 tablespoonfuls butter
1 generous teaspoonful curry powder

Remove the crust from 8 slices of enriched white bread. Melt butter in a small frying pan and stir into it the curry powder. Dip the bread quickly (both sides) into the butter and stack slices on top of each other as you go along. This helps them to absorb the butter equally from each other. Preheat your oven to moderately hot (400° F. to 425° F.), and when you are about ready to serve the soup, place the slices on a cookie sheet and bake in the oven until lightly browned on both sides. Watch carefully as they burn easily. Serve at once, sprinkling them lightly with salt before sending to the table.

BAKED CURRIED TOMATOES

(Serves four)

6 red tomatoes
6 tablespoonfuls butter
1 tablespoonful curry powder
1 tablespoonful granulated sugar
Freshly ground pepper
Chopped parsley
½ teaspoonful salt

Cut 6 red tomatoes into halves, removing stems. Place cut sides up on a large buttered Pyrex pie plate. Cream butter with curry powder, sugar, a little freshly ground pepper, and salt. Spread over the tomatoes. Place in preheated 400° F. oven and bake for about 40 minutes. If not golden brown by then, place under hot broiler for a second or two before serving. Garnish with parsley.

BRIAN CONNELLY'S BANGKOK SIAMESE CHICKEN CURRY

(Serves six)

6 whole chicken breasts cut in two lengthwise
2 cupfuls Bermuda onion finely chopped
½ lb. butter
2 cans clear chicken broth
Salt
Ground black pepper
3 tablespoonfuls cornstarch
Genuine Madras Curry Paste
1 teaspoonful imported saffron
Rice

Buy 6 whole chicken breasts and ask the poultry man to cut them in two lengthwise. Singe, wash, and dry the chicken breasts thoroughly. Sauté in ¼ lb. of butter until lightly browned on both sides. Transfer them to an iron cocotte. Add ½ cupful broth to the buttery residue in the frying pan and stir over a low flame until dissolved forming a little clear gravy. Pour this over the chicken. Sprinkle lightly with salt and coarsely ground black pepper. Cover tightly and simmer gently until tender or for about 1 to 1½ hours depending on size.

In the meantime cook the chopped onions very slowly in ¼ lb. of butter for about 20 minutes stirring frequently so that they do not brown. Sprinkle the cornstarch over the onions, stirring with a wooden spoon and add gradually the remainder of the opened can of chicken broth plus another one. Simmer gently stirring frequently for about ½ hour.

When the chicken is done remove from fire and spread the pieces out on a platter until cool enough to handle, at which time remove and discard both skin and bones. Spread each piece copiously with Genuine Madras Curry Paste. Place them back in the iron cocotte with the remaining juice and pour the onion sauce over them. Simmer gently for about ¼ of an hour longer.

In the meantime cook plenty of Uncle Ben's Rice following the directions on the box, but adding the saffron to the water. This will colour the rice and give it a delicious flavour. Also prepare the following dishes to accompany the rice and curry: slivered almonds; chilled cucumbers peeled and cut in cubes; diced peeled ripe tomatoes; grated coconut, fresh or canned; finely chopped parsley; chutney; freshly grated orange peel; sliced bananas sprinkled with lemon juice to prevent discolouration.

CURRIED FISH MOUSSE WITH HARD-BOILED EGGS AND YELLOW CREAM SAUCE

(Serves six)

4 large fillets of flounder
1 teaspoonful salt
¼ teaspoonful cayenne
3 or 4 teaspoonfuls good curry powder
3 large eggs
1½ cupfuls heavy cream
6 hard-boiled eggs

Butter copiously a quart-sized ring mould. Wash and dry 4 large fillets of flounder. Be sure they are free from skin and bones. Put through the meat grinder four times using the medium cutter. Place in a large sturdy bowl; sprinkle with salt, ¼ teaspoonful cayenne, and 3 or 4 teaspoonfuls of good curry powder. Separate the whites from the yolks of 3 large eggs. Place the yolks in a little bowl, and cover with ½ cupful of heavy cream. Beat the cream and the yolks with rotary beater just long enough to mix well and set aside for future use in the sauce. Now add the unbeaten egg whites gradually to the fish mixing it vigorously with a wooden spoon or potato masher. Then add gradually 1 cupful of heavy cream. Mix well and place in buttered mould. Cover the top with aluminum foil and place in refrigerator until ready to cook.

Cream sauce:

6 tablespoonfuls butter
6 tablespoonfuls flour
2 cupfuls milk
Salt
White pepper

Make two cupfuls of heavy cream sauce. Season to taste and keep hot over boiling water, stirring occasionally.

Hard-boil 6 eggs by simmering them gently in boiling water for 15 minutes. Shell and keep warm in warm, not hot, water. Preheat your oven, setting the control to moderate (350° F). Half an hour before you will be ready to serve the mousse, place it in a shallow pan of hot water and put it into the oven to steam until set through like baked custard. When it is done, remove the aluminum foil, run a knife carefully around the inside and outer side of the mould, pour off any excess juices there may be, and turn out on a large round deep hot platter. Now stir the beaten egg and cream into the hot cream sauce over boiling water. Remove from the fire, and pour some of the sauce around the edge of the mousse and in the centre. Garnish with hard-boiled eggs cut in two lengthwise. Sprinkle with chopped parsley and serve at once accompanied by the remainder of the sauce, a bowl of plain white rice, and well buttered chopped spinach. Chutney is good too, served with this dish.

COLD CHICKEN CURRY

(Serves six)

2 young roasting chickens cut up
2 large Bermuda onions
¼ lb. butter to melt
2 tablespoonfuls butter
Jigger of brandy
Salt
Coarsely ground black pepper
½ cupful water
2 tablespoonfuls curry powder
2 cupfuls heavy cream
Parsley
2 quartered lemons

Singe, wash, and dry thoroughly 2 young roasting chickens cut up as for fricassee. Peel onions, quarter, and slice thin. Melt butter in a large iron frying pan and brown the chicken lightly on both sides, transferring the pieces as they brown to an iron cocotte containing 2 tablespoonfuls of butter. The cocotte should be on a very low flame or better still on an asbestos mat over a low flame. When all the chicken has been browned and transferred, heat a jigger of brandy and pour over the chicken and set ablaze, being careful not to burn yourself. When it has burned itself out, cover the chicken with the sliced onions, sprinkle with salt and a little coarsely ground black pepper.

Add ½ cupful of water to the big iron frying pan and stir over a low flame until the brown residue has dissolved, making a small amount of clear gravy. Pour this over the chicken, cover tightly and simmer gently until the chicken is cooked through and about to fall away from the bones or for about 1 hour. By this time the onions should have collapsed and the chicken should be swimming in plenty of strong broth. Now sprinkle the chicken with 2 tablespoonfuls of good curry powder and baste well. Simmer for a minute or two longer. Remove from fire and cool until the chicken may be handled, at which time be prepared for the messy job of removing the meat from the bones.

Discard skin, gristle. Cut breasts in two lengthwise and lay these symmetrically over the bottom of an oblong Pyrex dish, 6" by 10" by 2" deep. Then add the rest of the meat, distributing it evenly over the breasts. Now add the cream to the onions and buttery juice remaining in the cocotte. Stir well, place on low flame and heat to boiling point. Taste and add more salt if necessary. Do not allow the cream to boil. When it is heated through, strain out the onions, using a colander placed over a large pan. Press gently with a wooden spoon to extract all the cream. Pour the resultant cream sauce over the chicken in the dish. There should be plenty to cover the chicken completely and to fill the dish almost level full. When cold, cover with aluminum foil and place in refrigerator for several hours or overnight until jelled and set through like custard.

When ready to serve, run a knife carefully around the edge. Dip the dish in a shallow pan of hot water for a few seconds to loosen the bottom, then turn out carefully onto a large oval platter. Garnish prettily with quartered lemons and crisp parsley. Serve accompanied by a bowl of crisp romaine salad broken in small pieces, dressed with a good French dressing seasoned if possible with finely chopped fresh herbs, preferably parsley and tarragon.

CURRIED LOBSTER

(Serves six)

This dish follows the same pattern of preparation as the Bangkok Curried Chicken. It is accompanied by the same saffron-flavoured rice and the same side dishes.

Buy 6 small lobsters and boil them in the usual manner. Cool and split, and remove the meat from the tail and claws, cutting in bite-sized pieces having first spread the tails with a generous quantity of the Genuine Madras Curry Paste.

Make the same onion sauce as Bangkok Curry, using ¼ lb. of butter, 2 generous cupfuls of chopped Bermuda onion, 3 tablespoonfuls of cornstarch, and 2 cans of clear chicken broth. When the sauce is cooked, add the lobster coated with curry paste, and simmer just long enough to warm through.

CURRIED VEAL CHOPS

(Serves six)

6 French loin veal chops at least 1 inch thick
½ cupful peeled chopped shallots (onion may be substituted)
1 large apple
7 tablespoonfuls butter
2 cupfuls hot consommé
1½ tablespoonfuls cornstarch
Genuine Madras Curry Paste
½ cupful water
Seedless raisins
Coarsely ground black pepper
⅛ teaspoonful cayenne
Chopped parsley

Order 6 chops cut at least one inch thick. Ask the butcher to trim them carefully. Chop shallots (or onion). Peel, core, and chop moderately fine one large golden Delicious apple. Melt 4 tablespoonfuls of butter in a medium-sized frying pan and add the shallots. Cook slowly for about 5 minutes stirring constantly or until they just begin to brown slightly. Add the apples and continue cooking for about 5 minutes longer, stirring lightly to avoid crushing the apples. Have ready 2 cupfuls of hot consommé. Sprinkle the apples and shallots with the cornstarch and when well stirred in, add the consommé, stirring carefully. Reduce the heat and simmer gently for about 15 minutes.

In the meantime melt 2 tablespoonfuls of butter in another frying pan and when it is hot, add the veal chops and cook slowly, turning occasionally until a golden brown on both sides. Be careful not to allow the butter to burn. Have ready a medium-sized covered casserole in which you have melted 1 tablespoonful of butter. Place the casserole on an asbestos mat over a very low flame. When the chops are brown, transfer them temporarily to a plate and spread the top of each with a generous coating of Genuine Madras Curry Paste using about 2½ tablespoonfuls of the mixture. Place the chops, curry side up, in the casserole. Add ½ cupful of water to the pan in which you browned the chops and reduce to a syrupy consistency by simmering over a low flame. Add this to the apple and shallot sauce. Season to taste with a little coarsely ground black pepper and about ⅛ teaspoonful of cayenne. Pour this over the chops. Cover the casserole and simmer gently until the chops are very tender or for about 1 hour longer. Sprinkle with chopped parsley and serve at once accompanied by rice, chutney, coconut, and a few seedless raisins which have been washed and soaked until plump, then drained and covered with lemon juice.

DÂL OR DAHL

2 cupfuls lentils
3 quarts hot water
3 small onions
3 tablespoonfuls butter
1 tablespoonful curry powder
Cayenne pepper

Wash lentils. Cover with hot water. Simmer gently until tender, or for about 2 hours, adding more liquid if necessary, but when finished they should be quite dry. Season to taste with salt. In the meantime, peel onions and chop fine; cook them slowly in butter until lightly browned. Sprinkle with curry powder and a pinch of cayenne. Stir and add the cooked lentils. Simmer for about 10 minutes, and serve with curry.

PLAIN CHINESE RICE

Wash long grain rice thoroughly in several waters and place in a deep pan spreading it evenly over bottom of pan. Cover with cold water, just enough to have ½ inch of water above the level of the rice. Cover tightly, place on full blaze and bring quickly to a violent boil and allow to boil without removing cover for 5 minutes, then reduce the flame to lowest possible blaze and continue cooking for about 20 minutes. Peek in toward the end of cooking time and be sure the rice is not sticking. When all the water has been absorbed, the rice will be done and dry and fluffy.

Note: the Genuine Madras Curry Paste put up by M. M. Poonjlaji and Co., 40-42 First Marine Street, Bombay, India, may be purchased in New York at Bloomingdale's and at Madelon Rogers Table Luxuries at 18 East 60th Street, New York.

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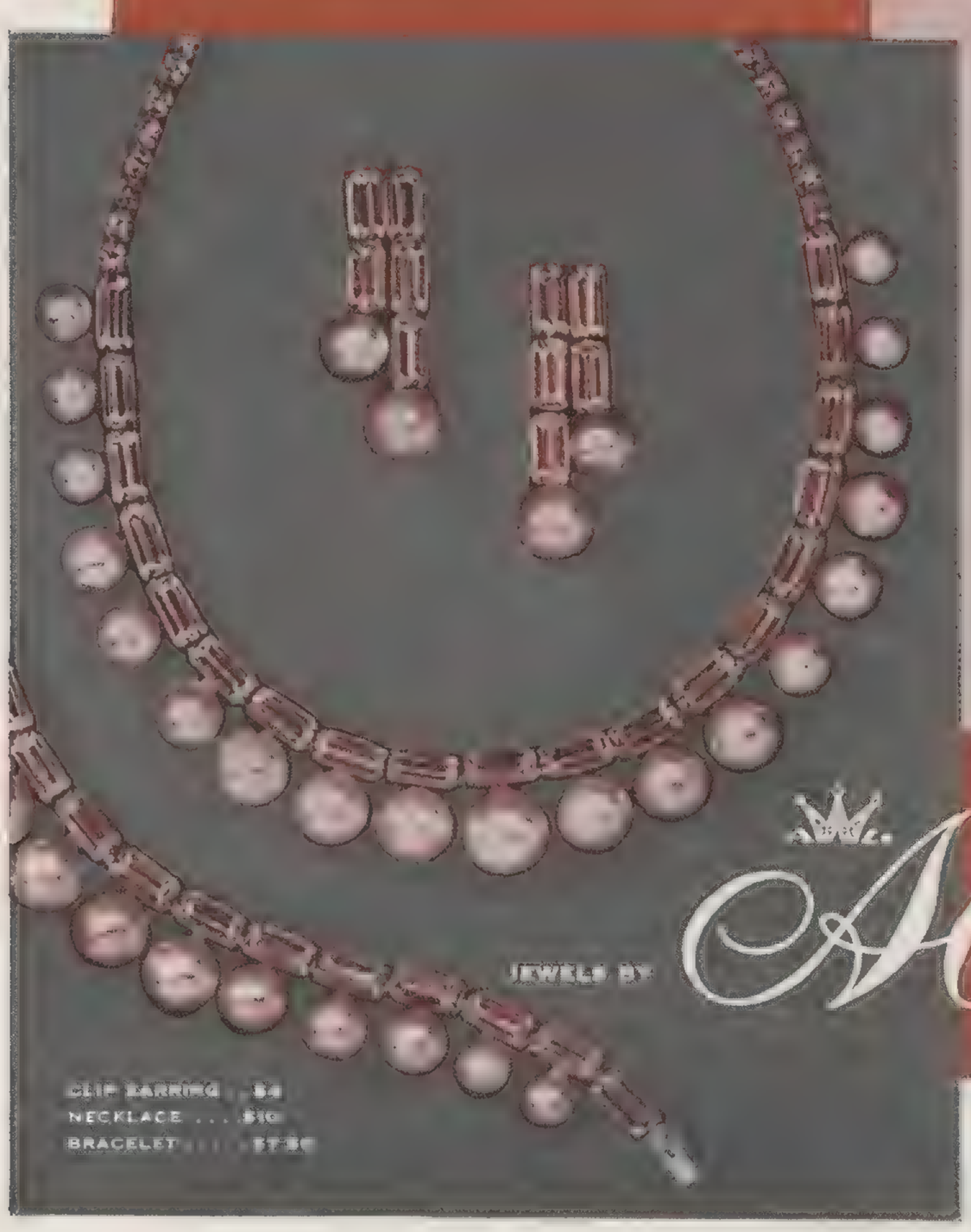


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MIEHLMANN

With her heavy English silver, Mrs. Lewis Lapham, whose penthouse apartment is described on pages 124-125, might use serving pieces and extra spoons like those shown above, all in the "Reigning Beauty" pattern of Oneida's Heirloom Sterling. At the left, a serving fork, $9.25; in the centre, a tablespoon, $9.25; and, at the right, an after dinner coffee spoon, $2.15 each, or $28.50 a dozen. Macy's. Tax included. The circular cloths used on the small tables in the photograph on page 125 were made to order by Léron in a range of pinks. On the square table (in the photograph on page 124) Mrs. Lapham uses a hand-woven cloth of Italian Bisso linen, which can be ordered from Léron in any size, almost any colour. The unreal flowering trees, no two alike, came from Bonniers. Made to order, with each one in its own enamel vase, they are designed by Robert Bishop, and cost $22.50 each.



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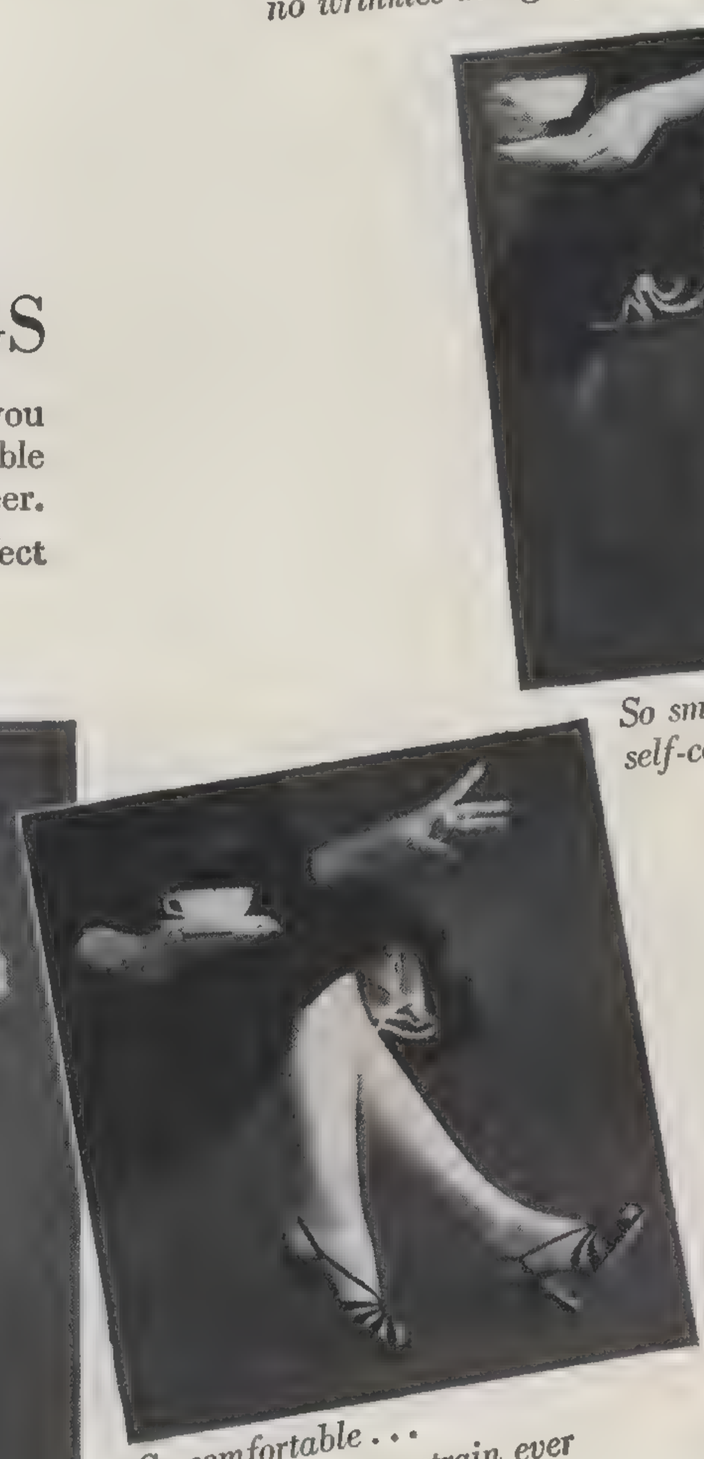
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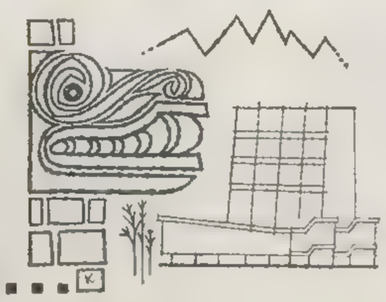


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DRAWINGS BY DAGMAR

Preview:

Canadian land-cruise dressing

(More about this on pages 100-107)

This dark green cotton tweed—sampling of the fashion we'd pack for the woman who's planning a Canada land cruise by train, and dressing for it. And it'll be wonderful for city life during the rest of the summer, worn with short white cotton gloves and one of the new mid-sized natural straw hats. The cut is closely sheathed, but not too demanding; there's an easy softness over the hips. And the deep triangle neckline is nicely whitened by a linen-textured rayon gilet (detachable; could be washed in a roomette wash basin). Dress, by Aywon, in an M & W Thomas cotton, about $25. Altman; Wanamaker's, Phila.; Jenny's; The Broadway; also at shops throughout the country, listed on page 140.

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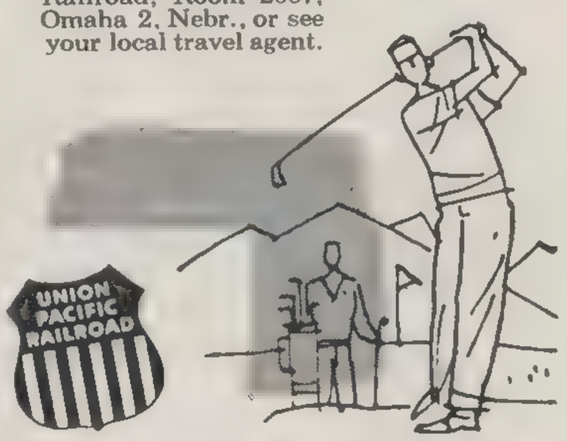
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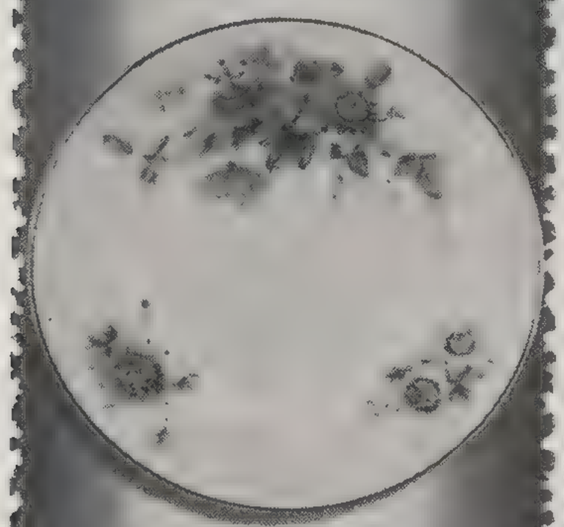
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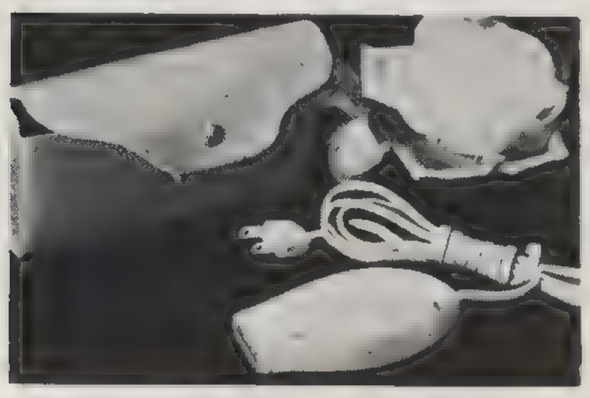
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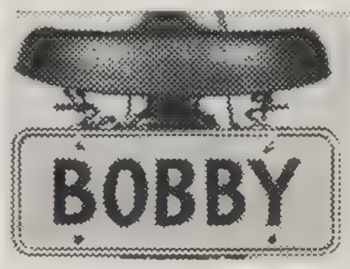
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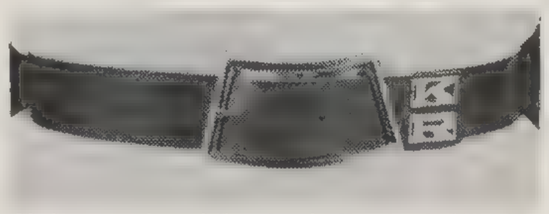
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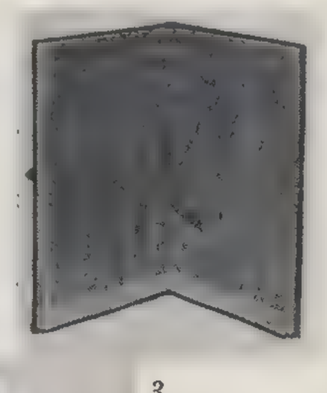
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SHOP



1. The overblouse fashion, bared for coolness, flared for the woman who's having a baby. Permanently pleated, ditto crisp (it's Pellon-lined). In pink or blue silk shantung, with a matching cut-out skirt. Sizes 10 to 16. $25.95. Expectation Shops, 160 Geary St., San Francisco.
2. For an early start (sizes 1 to 4) on a suntan, a sun dress with a smart squared-off neckline piped in white, buttoned shoulder straps. Pink, blue, white, or yellow broadcloth. $9.95. Jean Gale, 535 Madison Avenue, New York 22, N. Y.





3





3. Good reading a dozen years from now: a baby's book that comes filled with clippings of the news of the day (in 1955) he was born—stocks, theatre, sports, foreign, local. Included: sterling silver fork and spoon. All, $15, including tax. Lambert Brothers, Lexington Ave., at 60th St., New York 21.
4. In one of those world-famous Liberty children's prints, a sleeveless aquamarine cotton playsuit. There's white piping, a white piqué belt. Sizes 3 to 6X. $8.95. Cerutti, 807 Madison Avenue, New York 21.



5. Hang them on a hickory limb? Better still, for clothes, this wooden bar with pegs. There's an encouraging verse to help make being neat and tidy an attractive prospect. The bar is blue, with pink and yellow pegs. It's 24" by 6". $2 postpaid. Serv-U, P.O. Box 390, Flushing 52, New York.

HOUND

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6. Two smart fashion ideas in maternity form: print, overblouse. Here, in printed cotton with a cotton broadcloth skirt, as an all-day summer dress. Green or cinnamon. Sizes 8 to 16. By Stern-Made, $17.98. The Maternity Shop, 537 Boylston Street, Boston, Mass.

7. Little dinner suit—for Sunday dinner at Grandmother's—a one-piece, quite formal romper suit of blue and white French cotton, with a scalloped yoke, inch-pleats all the way down. Made to order by Marcelle Julien, 698 Madison Avenue, New York 21.





DRAWINGS BY ERICA PERL





8. Tennis (or tiddlywinks) sweater: white hand-knitted woollen with red and blue bands on the V-neck; sleeveless. Sizes 1, 2, 3, $8.95 ppd., with cap. Carousel, 510 Madison Ave., N. Y. 22.

9. Smart habit taken up early, Italian shoes in sizes 0, 1, 2, 3. Red or white kidskin. White, $3; red, $4. Francis-Reilly, Inc., 1413 Wisconsin Avenue, N.W., Washington, D.C.

10. A man's cotton cord suit, for men under six. Blue or brown striped cardigan, short pants, $10.95. Blue or brown cotton shirt, $3.95. Sizes 3 to 6. Pat-Rick, 930 Madison Ave., N. Y. 21.

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11. For small sailors: a cabin-boy suit of white cotton, blue-piped. There're romper-pants (waterproof), with a bib top, so it can be a sun suit without the sailor shirt. Sizes: medium (6 mo. to 1 year); large (1 to 2); extra large (2 to 3). The sizes are gauged to children's weights. $3.98. Lane Bryant, 40th Street at Fifth Avenue, N. Y. 16.



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VOGUE
INCORPORATING VANITY FAIR

There are three Vogues: American, French, British

I. S. V.-PATCÉVITCH, *Publisher*



HORST

COVER: *First fashion plan in this issue: summer dressing by sweater—here, the first installment, a pink plan with coral. The jewels, coral with pearls and diamonds, by Cartier. Further coralling, on lips and nails: Revlon's "Hot Coral." Pink sheath by Sportwhirl, of McBratney Irish linen, $17. Pringle cashmere sweater, $28. Both, at Altman; Hutzler's; Hudson's; Neiman-Marcus. Striped silk Echo scarf: Altman.*

APRIL 15, 1955

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Vogue's eye view:

X marks the fashion plan

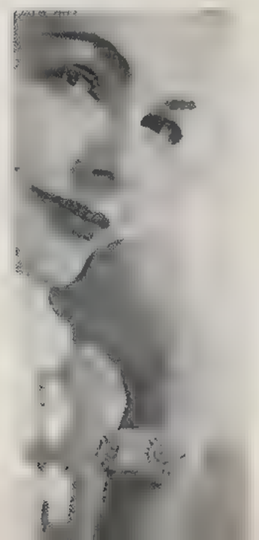


Pivot of this issue: two plans for summer dressing,
each designed not only to keep you supplied with fashion
for the season, but to give your wardrobe a pleasant unity of style,
a good collected costume-look of one kind (the sweater kind,
pages 66-75) or another (the coat kind, pages 76-85).
But before you fall in with either plan, *pssst:*
there's something missing. We left it out on purpose—
the "X" element, the bit of mystery, surprise, fantasy, whatever,
that ought to pop up unexpectedly, delightfully,
in every woman's fashion plans. Too rigidly arranged,
the smartest wardrobe has a tendency to become invisible—
people tend to fall asleep at a movie when they know the plot!
So, if you decide on sweaters, or coats, as your summer fashion-system,
leave room for the "X" element in the plans—
for an unsweatered, uncoated fashion,
perhaps a linen tunic dress;
or the surprise of a white piqué suit
in town, with black hat and shoes;
or a huge white point d'esprit stole
over dark-blue satin at dinner;
or for little originalities like those pictured here—
earrings gleaming out of context,
clipped to gloves, necklaces, bracelets;
dewing a bouquet of flowers stuck at the waist.









Plan 1 Summer dressing by sweater

Dressing by sweater—fine summer idea. Reason? A costume look every time. Sometimes you'll buy the costume full-blown: a dress with its own cardigan. Sometimes, thinking in these terms, you'll buy the dress and *add* the right cardigan (maybe you already own it), and custom-build that good collected costume look. Or you'll start with a sweater, a red cashmere cardigan, for instance, and come to this conclusion: it looks made-to-order with pink linen shorts; planned-by-a-masterly-designer with a black and white silk print; and as if it "came with" a navy-blue chiffon dinner dress (especially as your slippers are red, too). Take a beige cardigan lined with beige and white polka dots (that actually did "come with" a polka-dot dress). Will it stop there? Watch it make a finished costume of: a beige linen sheath; white sharkskin slacks, an écru lace dinner dress. There's no better fashion for a woman who likes to mix her own colours, likes her own ideas, and chooses her fashion by look rather than by rote. On these and the next 8 pages, we show you 14 examples of the idea (and as many more suggestions). New ways to wear sweaters: tucked *into* a skirt or a pair of slacks; buttoned up to an easy, long-bodied line; buttoned at the hipline only. Wear waist-length cardigans with narrow skirts (looks newer) and whether the idea's new or not, continue to toss a cardigan over your shoulders as the most becoming stole there is.

Opposite: The dressing by sweater idea: a short-sleeved sailor dress with a box-pleated skirt, of white Celanese acetate crêpe; the navy-blue cashmere bolero, silk-lined with red and white, and mothproofed with Mitin. Costume by Lord's Sportswear, about $70. Red faille chignon beret, Sally V; Marvella earrings. Everything, Peck & Peck. Costume, also Sakowitz; Joseph Magnin.

HORST



Summer sweater-plans

Facing page: Beige and black plan—Blackstaff Irish linen sheath and cashmere cardigan lined in silk and bound with grosgrain. Other smart arrangements: the cardigan over natural pongee; black dress under a white sweater lined with white polka-dot silk. Costume here by Lord's Sportswear (the sweater is mothproofed with Mitin); about $70. At Bonwit Teller; Montaldo's. The Suzy hat, Richelieu earrings, Dawnelle gloves, are also at Bonwit Teller. *Sketched right:* A white sheath here wearing the brightest sweater possible (try it with soft violet, another day)—an orange cardigan of Mitin-mothproofed cashmere by Dalton; about $25. At Bonwit Teller. The dress, a blend of rayon and Dacron, is by Jerry Gilden. It's about $11, at Russeks. *Below:* Black cotton broadcloth dress in the arms (short-sleeved) of a black Orlon sweater that's banded with black and white grosgrain. Further plans for both: the cardigan with the white sheath at right; the black dress dressed for late-day in a beige sweater bound with black satin, a tiny black satin chignon cap. The costume here by Jerry Gilden, in Reeves cotton; about $18. Lord & Taylor; Joseph Magnin.





HORST





HORST

Summer sweater-plans

Left: All-beige plan—a sheath V-necked at front and back, of linen-textured Mallinson fabric (Avisco rayon and acetate); a cashmere cardigan rimmed to match. Good changes of plan: the beige dress plus a pineapple sweater; beige cardigan worn over beige linen shorts. Costume shown, by Vera Stewart; about $125. Hattie Carnegie; Woolf Brothers; I. Magnin. Volupté necklace. *Right:* Yellow Moygashel linen sheath, wearing a black cashmere cardigan. Another day it might wear a coral sweater; and the black sweater might jacket a white piqué sheath. Dress shown, by Larry Aldrich; about $60. The Bernhard Altmann sweater, about $25. Jay Thorpe; Nan Duskin. *Below:* Print sweater-plan. Same black cardigan, shown right, over a black and white piqué sheath (a print that would also take well to a turquoise sweater); about $40. Grenelle dress shown here, and Coronet bag: both at Lord & Taylor.







HORST



Summer sweater-plans

This page: Country clothes-plans, planned around a blue cashmere cardigan ($25, by Dalton). Left, the cardigan buttoned over an easy flare of blue Irish linen—an Evan-Picone skirt, $18. Both these, at Saks Fifth Avenue; Harzfeld's. Above, same cardigan worn as an overshirt for Daks slacks (these world-famous trousers, now being cut for the ladies). The Daks, in yellow linen, at Lord & Taylor; Harzfeld's. $25. *Facing page:* Kingpin in this next country clothes-switch—a red cashmere cardigan (about $28). Near right, the sweater scarfed, worn with a white Moygashel linen skirt by Sloat, about $30. Far right, sweater plus a tucked sheath of white Celanese acetate and rayon; this, about $50. Skirt, dress, Lyle & Scott sweater: Bergdorf Goodman; I. Magnin. The scarf and the Accessocraft jewellery are also at Bergdorf Goodman.




VEVEAN



HORST



Summer sweater-plans

Facing page: A natural for late day, little summer evenings (the natural colours are fashion from here to Paris)—a slip-shouldered sheath in a soft silk crêpe, softly pleated, and its own cashmere cardigan with silk rims, silk frogs. Good changes of plan: the sweater over brown linen; the natural sheath wearing a white cardigan. Costume shown, by David Goodstein; about $110. Henri Bendel; Hutzler's. The Marvella earrings and bracelets are also at Henri Bendel. *This page:* Below, embroidered pink silk organdie short dinner dress, with its own dinner-coat—an embroidered pink Orlon cardigan. (A red cardigan would make a colourful change-off.) The costume shown here, by Arnold-Fox; about $90. Jay Thorpe; Julius Garfinckel; The Broadway. Left, same sweater as shown below, here turning a simple black linen sheath into a dinner costume (jacquard sheath #7, for instance, on page 84).



Plan 2 Summer dressing by coat

It's really possible now—to have enough summer coats to base a summer wardrobe on a series of coat-and-dress looks. It's a fashion that's been a long time coming (in ours and many women's minds, much too long). For after the linen dusters that drove around in the Stanley Steamers, there was a gap of many years in summer-coat development; up until a few summers ago, there was an occasional undistinguished black faille, and that was all. But now, on these next pages, seven coats picked from the smart hundreds that are in the shops this season. Our suggestion: use two or more as the kingpins of a summer wardrobe, not just as useful, handsome answers to air-conditioning—but as the answer to how-to-look in summer 1955. It's a costume look, of course; and it differs from our sweater-plan in this respect—it's for the woman whose fashion-type is more urbane than casual, whose figure is easier in a coat than in a sweater. You can begin with the coats and start planning: under the oyster linen, for instance, day-sheaths of black or vivid colours; by evening, pineapple chiffon or brown chiffon prints. Or, you can work from the dress out—on pages 84-85, seventeen fine summer dresses, each keyed (by the letters A,B,C,D,E,F,G) to the coats on these pages that they might wear. And two of the coats coming up here can be worn even in the summer rain.

Opposite: Summer dressing by coat-costume, by Valentina, in chiffon-weight silk pongee, wheat with a print of the chaff. The look: beautifully planned—and that's the plan. (A smart woman might develop it even further: wear the coat with natural linen sheaths by day; in the evening with brown chiffon.) Valentina hat—straw and scarf. Chandler sandals.

LEOMBRUNO-BODI

A







B

LEOMBRUNO-BODI



C

Summer coats for coat-plans

Facing page: Oyster linen with a black velvet collar—a pearl of a coat for planning city costumes, day or evening. Besides the dresses suggested for it on pages 84-85 (the key is B), try the following: the coat dressed for dinner as here with black and brilliants, perhaps over pineapple chiffon. A Marquise coat, in Moygashel linen; about $135. At Best's; Harzfeld's; Neiman-Marcus. The Kramer bracelet, Van Raalte gloves, also at Best's. *Above:* Coat-planning that covers even rainy days—beige cotton faille, Zelan-processed, to dress as noted on pages 84-85 (the key is C). Great chic, too: this coat at night, over black with lots of gold. By Claire McCardell, in Stevens cotton, about $40. Bonwit Teller; Wanamaker's, Phila.; Himelhoch's. Mr. John hat. *Shoes:* by Mademoiselle; Archer stockings.



D

Summer coat-and-dress plans

This page: The tunic plan—one of the smartest coat-plans from here to Paris. It's so new, in fact, that combining the tunic in other ways takes special care—on pages 84-85, two Vogue dress-tips. Coat and skirt, in a new charcoal grey M & W Thomas cotton that's as soft as cashmere; by Jablow, about $100. Saks Fifth Avenue; J. P. Allen; Frost Bros. Suzy hat, also at Saks Fifth Avenue. Marquise opera pumps. *Facing page:* The T-shirt plan—a striped cotton knit coat over a solid cotton knit sleeveless sheath; wonderful extension of a gay young fashion. (The coat's other dress plans, noted on pages 84-85; the key is E.) Coat in black, red, white, lined with red cotton poplin; dress, in black. Together, $40. Both by Sportwhirl. Peck & Peck; Neiman-Marcus; Joseph Magnin. Madcaps hat, Castlecliff jewellery: Peck & Peck. The opera pumps here, by Mademoiselle. *Both pages:* the stockings, by Mojud.







E



F

Summer coat-plans based on black

Above: The white dress here, all the black-and-white dresses everywhere, and every colour in the spectrum—they're all grist to this coat's mill (specific dress examples, on pages 84-85; the key is F). It's corded black piqué; about $30. The Irish linen sheath sashed with black and white surah, about $30. Both, by Kenneth Tischler. Bendel's Young-Timers; Hutzler's; Thalhimers. Ronay bag and Suzy hat, also Henri Bendel. *Facing page:* Black silk shantung coat, with a day or evening life; just a few of the dresses it'll wear, on pages 84-85 (the key is G). And it can wear them any weather: it's rain-repellent. About $70. Lord & Taylor; Hudson's; I. Magnin. Rosenstein bag and Newton Elkin sandals: Lord & Taylor. *Both pages:* Vanette sandalfoot stockings in a new sandy beige.

LEOMBRUNO-BODI



G



Dresses for coats A, B, C, D, E, F, G

Here's a chart of summer dresses, keyed—literally—to coat plans. 1. A black shantung sheath planned for the coats lettered B, F, and G on the preceding pages. By Ceil Chapman, $70. At Bonwit Teller. 2. Under beige or black, under coats B, F: a summer-sweater dress of beige shantung. By Junior Sophisticates, $50. Bendel's Young-Timers. 3. With the oyster linen coat B, with slender black coats like F and G: a black sheath. By Pat Hartly, in junior sizes, of Wamsutta cotton broadcloth, $18. Peck & Peck. (This sheathing kind of dress shape—in black or natural—is marvellous with printed coats like A.) 4. A black-and-white cotton tweed dress that's nice with gentle, fullish coats, like B. By Suzanne Augustine, $125. Henri Bendel. 5. A white piqué dress with a pink satin belt. By Lord's Sportswear, $23. Saks Fifth Avenue. Coats for it—might be B, C, or E. 6. Tucked beige silk—a sleeveless shirt dress that's wonderful with the beige cotton trench coat-raincoat (coat C), and for that matter, with fine-weather coats B, E, and F. Dress, $60, at Best's. 7. Interesting new cut to the sleeves (rather, lack of sleeves) of a black jacquard linen sheath (a McBratney fabric). By Adler & Adler, $30. Lord & Taylor. Dress for many coats—B and G, for a start. 8. A grey and white striped sheath dress of cotton and silk—suggested coatings for it, coats C, D, and F; others cut along these tailored lines. Dress by Junior Sophisticates, $30. Lord & Taylor.









9



10



11



12



13

9. Dress of black Wamsutta Lustersheen cotton, with a rain of polka dots—smartest with fairly simple coating, like the straight black shantung coat G. By Ceil Chapman, $70. Saks Fifth Avenue.
10. Black silk shantung, all in pleats. By Benham, $70. Gunther Jaeckel. Make this part of late-day coat plans, *op. cit.* coat G.
11. Another dress that goes beautifully with coat G: black linen-like rayon, sheerly yoked. By Junior Sophisticates, $23. De Pinna.
12. A pale-green sheath dress, and nice covered with coat B or coat G. By Oleg Cassini of McBratney linen, $50. At Lord & Taylor.
13. A sheath of white Moygashel linen with a red and blue rope print. By Anne Fogarty, $35. Lord & Taylor. Add to it: B, C, or F.
14. Black jacquard linen—a wide-necked sheath dress of McBratney linen. By Oleg Cassini, $70. Bonwit Teller. Likely coats, B, G.
15. An airy dress of nut-brown silk-and-cotton with a stripe woven in. By Varden Petite, $45. Lord & Taylor. Its coat life is likely to include the beige raincoat (C) and the oyster linen coat (B).
16. Coat dress of black silk shantung, to be further coated, perhaps, with coats F and G. The dress, buttoned from the loose collar to the full hem; by Andrew Arkin, $45. Saks Fifth Avenue.
17. A neat-as-a-pin sort of day dress, black and white pin checks on silk and cotton, zipped up the front with a Conmar zipper. By Varden Petite, $40. Bloomingdale's. Coat choices: B, D, F, for inst.



14



15



16



17

WILLIAM KLEIN



STAN
KENTON

PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . "Boomlet," a cautious diminutive of the scare-word "boom," in the news stories about uranium. . . . The irrational disinterest, the head-in-a-blanket attitude of millions towards such phenomena as "fall-outs." . . . The saccharine doped with cyanide in the delirious movie, *Holiday for Henrietta,* with Hildegarde Neff in short tights and glittering boots as a Hungarian bareback rider. . . . The money-raising gag devised by the alumnae of St. Timothy's School who mailed out invitations to an imaginary benefit, *Phantasmagoria,* written by "Trueman Caprice and Nil Cowherd, with mirage by Facile Beaten"; subscriptions range from "Standing Room, One Foot, $2" to "Love Seat, $100."

PEOPLE ARE TALKING ABOUT . . . The strong, simple sculpture of Fritz Wotruba at Boston's Institute of Contemporary Art. . . . The curious record, "An Evening with Alistair Cooke," in which Cooke whistles and idly chats about the lesser milestones of his life—"Irving Berlin spoke to me, and as Jack Teagarden said, 'He spoke a book' "; then Cooke plays "Blue Skies" with spirit on the piano. . . . Garbo, whose *Camille* is again a hit in New York and whose *Queen Christina* is again a hit in Paris. . . . The glorious singing of Kirsten Flagstad in her Carnegie Hall benefit performance with, and for, the "Symphony of the Air," Edwin McArthur conducting.

PEOPLE ARE TALKING ABOUT . . . The new Jeeves book, *Bertie Wooster Sees It Through,* in which seventy-year-old P. G. Wodehouse prattles as amusingly as ever, clattering off such bits as, to express astonishment, "It was like hearing that Rodgers had decided to sell Hammerstein." . . . Dude flights to the North Pole, a Canadian Pacific excitement for tourists who have seen everything. . . . The plan for small-acreage gardeners to use the Indian method of planting corn in a circle, instead of in rows, for the double purpose of cross-pollination and beautiful effect. . . . The cageful of ferocious Mississippians whom Tennessee Williams has caught in *Cat on a Hot Tin Roof,* his new play, which provides parts, thick and lusty as porterhouse steak, for Barbara Bel Geddes, Burl Ives, Mildred Dunnock, and Ben Gazzara. . . . The phrase, "It will corpse you."

STAN KENTON, a tall, rather weathered bandleader, is a jazz intellectual who is considered, with only minor paternity quibbles, the father of "Progressive Jazz." Now, out of the Kenton line has come a young group of musicians who include Chet Baker, who plays a clean, muted-down trumpet, and Gerry Mulligan, a red-headed saxophonist. Kenton's own explanation of the origin of the phrase, Progressive Jazz, is simply that "about 1947 jazz took a sudden leap forward. It changed radically. . . . So I called a meeting of the band and said, 'Look, we have to have a name for this.' " Introspective and exploratory, Progressive borrows from the techniques of modern classical composers, such non-jazz men as Darius Milhaud, who borrowed at one time from jazz; its heroes are the Austrian atonalist, Arnold Schönberg, and Stravinsky. Kenton admires both, in that order. Born in Kansas, he has a big laugh, an open ruddy face, with thick streaks of grey at the temples. At a college prom recently he was introduced as "the old grey eagle." With almost no private life, Kenton goes from one phase of music to another, arranging, composing, making records. In his own band, he has become the first of the post-Glenn Miller men to develop a special sound—bandmen always talk about "The Sound"—that marks an era. In fact, Capitol has a new jumbo album, *The Kenton Era.* Kenton and Progressive Jazz are the admitted influences in Rolf Liebermann's "Concerto for Jazz Band and Symphony Orchestra," which was played and recorded this winter by the Sauter-Finegan Band and the Chicago Symphony. When it's farthest out, Progressive often turns melancholy and unmelodious, running then to music-under-glass effects with deadpan lyrics about "thin crystal sheets of hysterical laughter." At times it is tigerish and Cuban, a reflection of Kenton's long-standing delight in Latin tempos and now in Tito Puente's band. Of Progressive, Stan Kenton said recently, "Well, it's pretty stark."



THREE STARS BRIGHTER THAN EVER

These three are the centres of three hit dramas which require from their leading ladies not only personal animal magnetism, but also a technique by which they can manipulate audiences as though those audiences were laid out on an osteopath's table.



PATRICIA JESSEL IN "WITNESS FOR THE PROSECUTION"

Patricia Jessel (above, right) solves her acting problem in this court-room melodrama by a calculated shiftiness, varmint-mean, which changes at only one point to sudden ferocity, completely explicable, and completely shocking to her audience; her dramatic problem, a wife's decision to become a witness for the prosecution at her amiable husband's murder trial. Miss Jessel off-stage is a worldly, unsurprised woman with a dark rich voice that seems struck from a low gong.



NANCY KELLY IN "THE BAD SEED"

Nancy Kelly (right) solves her acting problem in this play by building from small patches of hysteria to a point of absolute control, clear and contained; her dramatic problem, a mother's enduring love for her eight-year-old daughter, a shining-faced youngster who asks for a peanut butter sandwich and a glass of milk after murdering a playmate and a janitor. To see this melodrama, women (including an amazing number of *enceintes*) jam the matinées, usually leaving relieved at the routine nature of their own maternal troubles. Nancy Kelly said: "I love matinées. You can hear the handkerchiefs coming out all over the house."

VIVECA LINDFORS IN "ANASTASIA"

Viveca Lindfors (left) solves her acting problem in this play by starting with control, spare and rigid, which ends by a complete frightened breakdown as, weeping, she spills out nursery phrases in Russian: her problem, to convince audiences and her *grand'maman,* the Dowager Empress of Russia, played superbly by Eugénie Léontovich, that she is the lost youngest daughter of Czar Nicholas II. Off-stage, Miss Lindfors, who is extraordinarily beautiful, has no touch of her on-stage hysteria. She has a rare calm, a warm relaxed responsiveness, with only her voice, liquid and murmuring with its hint of sweet tremolo to remind one of the curious way she hits those cooing vowels when she goes into her magical second-act scene. She, too, can hear the handkerchiefs come out.

PRIGENT



Made to order for a summer evening

This page: The new way with chiffon—narrowly shaped, clinging only lightly; the print, blurred and beautiful. Here, mistily-printed green and brown Paisley chiffon, drifting down from a halter neckline, sashed high with brown velvet. Y-strap slippers, by Delmanette. *Facing page:* Almost dreamlike, and certainly one of the most romantic dresses from the new collections: great nodding poppies floated across the silk organdie overskirt (seen dimly: the phantom poppies of the underskirt). The close-wrapped silk top is newly high, dipping to a low cowl at the back. The star brilliance at wrist and ear, no dream: Van Cleef & Arpels diamonds. *Dresses:* designed by Leslie Morris, to order at Bergdorf Goodman. Swinging coiffure, Bergdorf Goodman Salon.

RAWLINGS



PRIGENT

Made to order for a summer evening

Facing page: A beautifully-ordered riot of colour on white silk organdie, misted occasionally by woven bands. The skirt is short, the fichu airy, which makes it a dress to wear a hundred times between now and September. David Webb jewels: tourmalines, diamonds. *This page:* Smartest answer to "don't really *dress*, but do come looking enchanting": the shirtwaist dress carried up, up into the nice cool rarefied atmosphere of Swiss cotton eyelet—and belted with elasticized brown velvet (repeat: brown—it's important). A summer heartbreaker, sure to go south next winter. *Both:* Sophie designs, to order. Saks Fifth Ave.





Late-day black in linen form

Three smart, sure forms of 1955 blackery—and that's a rich field of fashion this spring. To wit: just about every current silhouette showed up in black, black-with-white, in Vogue's last issue. Continuing the news in black: bare, slender cuts of linen (or linen-like silk); likeliest after five—at cocktails, city terrace-dinners, under a brimming hat. *This page:* A way of dressing for dinner that's news simultaneously here and in Paris—and in black. It's a sleeveless tunic, long and controlled, over a slim skirt. By Oleg Cassini, of McBratney Irish linen, $110. At Saks Fifth Avenue; Woodward & Lothrop; Montaldo's. The hat, black and white straw swirls: Emme. *Facing page:* Two barebacked, sleeveless blade cuts—a simple matter of black backed up by a just-about-perfect figure. Furthest left (the bare, low V-ed back not seen), a sheath of silk in linen-like form. By Grenelle, $50. Lord & Taylor. Deep straw hat: Emme. The nearer dress, a black blade tied with satin streamers. By Larry Aldrich, of Moygashel linen. $60. Madcaps hat. Both: Bonwit Teller. Both dresses on the facing page are also at Julius Garfinckel; Hudson's; Sakowitz.



Dinner black formed with white

One of the newest ways to shape black: apply white. For instance, the black costumes here take much of their shape, much of their news from specific applications of white—a layered organdie overskirt, a chiffon tunic. *This page:* A slender black sheath dress of pebbly bouclé silk—very handsome on its own or as here, wearing a flare of white organdie (a Stoffel cotton). Costume by Galanos, about $295. Bergdorf Goodman; Woolf Brothers; Frost Brothers. Bare-backed black shoes by Evins, at I. Miller; seamless sandalfoot stockings by Hanes. *Facing page:* As new a shape as white could take—a long tunic tucked of chiffon, lightly lined with white taffeta. The slender stem of a skirt, black silk crêpe. Chiffon by Syntex. The costume, by Talmack, $125. Saks Fifth Avenue; Woodward & Lothrop; Neiman-Marcus. Bienen-Davis bag and the rhinestone bracelet by Bogoff: Saks Fifth Avenue. Black patent leather sandals by Julianelli; Belle Sharmeer sandalfoot stockings.





Evening black and white: count the ways



Would someone plug in Univac? Here are more 1955 ways of wearing black with white—and these, being separates, have endless possibilities. The two skirts and five tops on these two pages might multiply into ?,??? different late-day and little-evening costumes (six such, photographed here). The infinite variety—not to mention the crisp good looks—begins with delicious fabrics. From there, it's a matter of tucking in the jacket, wearing the camisole outside (hems are that beautifully turned), reversing the sweater. . . .

1. Good look for summer theatre, this full, straight-falling skirt of knife-pleated black silk organdie—and a fresher, crisper fabric there isn't (about $55). With it, a décolleté sweater, black cashmere, worn with its organdie fichu dipping low in back. Sweater, mothproofed with Mitin, $40. Bare-side sandals, from I. Miller, with sandalfoot stockings by Vision. Applications of white: a brief flash of gloves, an Emme organdie shower cap.

2. Pleasantly covered black restaurant-suit, under a white organdie cloche by John Frederics. The jacket is black peau de soie crisped with white organdie collar and cuffs, $35. The day-length skirt, black peau de soie belling out from stitched-down fullness, $60.

3. Same black cashmere sweater as shown left, worn here with the fichu low in front, and as a top for the organdie skirt. The white organdie coif: Emme.

4. Neat and pretty little-dinner look: the black organdie skirt with a bare white taffeta surplice, $35. Another smart possibility: wear the camisole outside the skirt, as an overblouse.

5. A dazzling fresh white organdie jacket ($50), worn as a five-o'clock shirt—tucked into the peau de soie skirt. Also try: the jacket outside, with the white surplice tucked in as a blouse. The white organdie bowl of a hat—by John Frederics.

6. Separates dressing carried to a summer-dance degree—the black peau de soie skirt worn with a white organdie camisole, $23. Add a Pretender's ransom in jewels (rhinestone earrings here, by Schreiner, at Bergdorf Goodman).

On both pages: All the skirts and tops photographed here are by Miss America. At Bergdorf Goodman; L. S. Ayres; Bramson's.



4



5



6

Canada land cruise

Eight pages: new train-trip holiday, planned and packed for



The cruise news here: train riding with a new idea—oceans of scenery, bracing air-conditioned air, beck-and-call service, wonderful food. The makings of this holiday in transit—the ease and elegance of "The Canadian," Canadian Pacific's brand-new fleet of 15 stainless steel trains built by the Budd Company (and very fleet they are; they lop 16 hours off the cross-country run, now 71 hours). There are scenic-domes for Canada's vertical mountain views; "outside cabin" rooms with comfortable chairs and disappearing beds; an invisible voice that calls attention to points of interest en route. And in the good cruise tradition, the food is a point of pride, with a pleasant nationalism showing up in menus—fresh lake trout, Winnipeg goldeyes, whitefish, Canadian bacon (there, called peameal bacon), and steak from the foothill ranches.

This new land-cruise idea is easy to work out—there's an afternoon train daily from Montreal, another section from Toronto; so the "sailing date" could be any day you got your clothes together and took off. And it's the sort of trip that deserves dressing up to—there's no reason to pack in terms of "something practical for the train." Instead of a bundle of escape literature, we'd pack up wonderful clothes and plan to be pleasantly extrovert—change for dinner, make an occasion of teatime. We've sent our traveller off with clothes that adapt to suitcases—wrinkle-resistant linens, non-crunching cottons, fluid jerseys and chiffon—but since baggage weight's no problem on a train, she's dressing with slightly luxurious variety.

There's a camera in her luggage, too (a CP booklet gives special instructions for photographing *sous cloche*), for, from Montreal on, the scenery unrolls thick and fast. First day: the old Iroquois country, and Ottawa with its great Parliament Buildings and charming mid-town canal. Next morning: Lake Superior glittering at every turn, and a midday stop at Port Arthur—where trout fishermen may be tempted to jump ship; the catch at Nipigon is world-famous.

Then, after Winnipeg that night, no more thicketed woods and log-jammed rivers for a while. Instead, the rolling prairie, which they call the bald-headed prairie out there, although irrigation and soil conservation have turned it into an enviable granary. It's beautiful at night from the last domed car—the block signals flashing in the gliding silence as the dead prairie night flings out in the train's wake.

About twenty miles west of Calgary, noon the next day, the Rockies first appear, hanging in the sky. All afternoon it's tunnels, turns, glaciers, and mountain peaks—some of the world's most awesome scenery and certainly the most accessible. Banff and Lake Louise make a fine Rockies stopover (whether you're taking the return trip afterwards or continuing for the beautiful train-tour through to Vancouver, British Columbia). Throughout Banff National Park and outside it, you'll find bus and limousine service to every spot in the guidebook. You can go to Hector to see the Continental Divide; or, if it's early July, go out to Calgary for the Stampede (informal holder of the world's record for wide-eyed little boys); to Emerald Lake and Takakkaw Falls in the Yoho Valley. And for mountain resort life in the baronial tradition, the Canadian Pacific's Banff Springs Hotel and Château Lake Louise have golf and tennis, mountain climbing and string quartets; swimming in pools (warmed glacial water, millions of years old) or in lakes (thousands, everywhere, even as hazards on the golf course)—not to mention the emotional satisfaction of being ensconced in a 600-room-and-bath hotel, thousands of feet up, thousands of miles away from a speck of soot.

Right: Mrs. William McManus, a young Vogue fashion editor, samples the land cruise (on the next six pages, the clothes she took). In the second-story solarium of the new Budd-built "Canadian," she wears a checked jacket over a sheath (dress alone, a nice degree of dressing for dinner on the train). Both, by Heatherlane, of Avisco rayon and cotton (linen-like Folker fabrics), Tebilized for crease-resistance. Dress, $16; jacket, $16. Altman; Wanamaker's, Phila.; Woodward & Lothrop; Neiman-Marcus; stores on page 140. Madcaps beret, Amelia Earhart overnight case: at Altman.

LEOMBRUNO-BODI





Canadian land cruise: day looks

Directly left: Leaving the Banff Springs Hotel in a new bus with a lookout top (seems that's a must for Canadian scenery, with the mountains overhead). The travel costume: a surplice jacket over a camisole-top dress, both of beige wool jersey—fluid and anti-wrinkling. By Claire McCardell, $65. Organdie scarf by Echo. Costume and scarf are at Altman. The costume is also at Wanamaker's, Phila.; Frederick & Nelson. Note: the lipstick glowing here is Elizabeth Arden's "Pink Perfection" colour. *Left, below:* The perfect sort of travel coat—simple, not heavy, and tailored to packing and unpacking requirements. By LaVigna of Einiger cashmere, mothproofed with Mitin;, $140. At Altman. The hood, wound from a wool scarf. Coat usage here: Lake Louise's breezes. *Right, above:* A cotton coat to wear on the train, or in the rain (it's Zelan water-repellent Pima cotton) and it's nice to have at night—the black piped with white has a good late-day look for resorts. By Harris, $30. At Best's; D. H. Holmes; Burdine's. Also at Best's: the side-striped sunglasses by Claire McCardell and the back-tilted black linen beret by Madcaps. *Right, below:* In the sunny dome of "The Canadian" (with the sort of visibility that brings out the cameras; and Canadian Pacific gives filter instructions for shooting through the nonglare glass). The costume: a toast-coloured suit of Tebilized Irish linen. By Duchess Royal, $25. Altman; Jenny's; The Broadway. Also at Altman: the cuffed linen beret by Madcaps. The handbag, from Sally Victor. The train case (cosmetics, jewel-room) from Elizabeth Arden. *Clothes, both pages:* also at shops, page 140.

LEOMBRUNO-BODI





LEOMBRUNO-BODI



Canadian land cruise: evening looks

Above: In a green corner off the Banff Springs Hotel ballroom—a short chiffon dress; and it flows out of a suitcase in just this shape. By Filcol, about $70. Altman; The Broadway; Holt Renfrew of Canada. Kramer jewellery: Altman. *Left:* Perfect dress for land-cruise dinners at the captain's table (engineer's table?). Yellow poplin with a cummerbund that wraps high enough to form a bodice. By Toni Owen, of nicely-packable Bates Disciplined cotton. $15. At Altman. The view here (viewed from above Banff) is Mount Rundle. *Right:* Great new luxury, this Canadian pale-gold fox (it's the new shade they call "Sunbeam"), using four of the sixty skins extant. Just plain practical: the idea of including fur in land-cruise packing plans. There'll be room for it; use for it. This little cape, from Ritter Bros. Also at R. H. Stearns; Morgan's of Canada. The skirt of Du Pont nylon chiffon, by Helitzer. (More about it, later in the issue.) Skirt, the Coro rhinestones, Wear-Right kidskin gloves: Altman. *Both pages:* The clothes (excluding the furs) are also at shops, page 140.



LEOMBRUNO-BODI



Canadian land cruise: outdoor looks



The cruise clothes here, brought along to make the most of resort sports in the Canadian Rockies. If you fish, ride, golf, or if you've been inspired by reading *Annapurna*, pack for those activities, too. Banff has facilities, in plenty. *Facing page:* Typical use of the chair lift to Mount Norquay: just for looking. (It carries far more sight-seers than skiers.) From here, five miles from Banff, the foreground mountain view is Stoney Squaw. Our air-borne traveller is wearing a long-sleeved shirt and shorts, both of blinding-white Celanese acetate sharkskin. Shirt, $15; shorts, $10. Both by Masket Brothers, at Altman; Hutzler's; Harzfeld's. *This page, above:* A glacial lake rippling with million-year-old water. For a serious swimmer (checking lake distance in a Banff National Park guidebook?), a maillot of Celanese acetate and Lastex; fastens at the back with a Conmar zipper. By Rose Marie Reid, about $13. At Altman; Burdine's; Simpson's of Canada. *This page, below:* Matchless setting for a tennis match, and an outfit that couldn't be improved upon. The shirt's the same as on the facing page, worn for tennis with a just-to-the-knee skirt of pleated white Celanese acetate sharkskin. By Masket Bros., $23. Altman. *Clothes, both pages:* also at shops, page 140.



GOSSIPY MEMO ON CANADA

Canada is booming—and not only in oil, gas, uranium, iron ore, hydraulic power, atomic energy. Visitors (and increasingly, Canadians themselves) are discovering Canada's other rich natural resources: the intellectual power of her scientists and statesmen, the creative energy of her artists, writers, musicians. Canada is having a cultural upsurge in the wake of its industrial boom, and people who don't come to Canada on business, or for the long-standing attractions of sports and scenery, come now for such events as the Stratford Festival. (This summer, with a month-long music festival sandwiched into the two months of drama, it will be a sort of vigorous, North American Edinburgh.)

A great stimulant to all this activity is Canadian nationalism, the sharply competitive spirit that makes the Canadian prone to compare everything he has or does with its counterpart in the United States. If he finds his own local product not as good, he doesn't admit it for an instant. But he starts in, doggedly, to try to improve it. The fact that Canada has a population of only 15,000,000, thinly scattered over vast territories, compared to 160,000,000 in the United States, is to him no excuse for the possibility of Canada's being a cultural dependency of its neighbour.

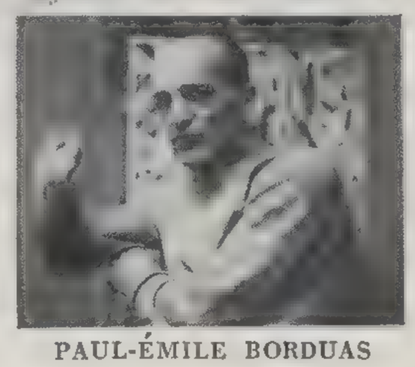
Increasingly, Canada is standing on its own feet, independent of both the U.S. and Great Britain, and Canadians are delighted. They are proud of their Stratford Festival, of their symphony orchestras (almost every major city, from Montreal to Vancouver, has one), their ballet, the increasing number of art galleries and museums, and of their Canadian Broadcasting Corporation.

Canadians are proud, too, of Canada's tremendous scientific achievements, although here "nationalism" is hardly a factor. Such men as Osler and Banting belong to the world; and one of the great present-day Canadian medical pioneers, Dr. Hans Selye of the University of Montreal, was born in Vienna. (Dr. Selye's experiments, which have been widely reported in U.S. and British medical journals, may prove that stress—which causes chemical imbalance within the body—is the basic cause of most disease.)

Less well-known are the exciting experiments in peaceful uses of atomic energy being carried on at Hamilton College, the new $2,500,000 scientific school of Hamilton's McMaster University. There, Dr. Harry G. Thode, the college's young, out-giving, articulate Principal and Director of Research, and his associates are *(Continued on page 135)*

THREE CANADIAN PAINTERS

Jean-Paul Riopelle, Paul-Émile Borduas, and B. C. Binning are three distinguished painters in the international channel of art. (Most of those who have seen their paintings in American, French, Brazilian, or Italian exhibitions do not know that the painters are Canadian.) Last summer paintings by these three were at the Venice *Biennale* and this past winter at The Phillips Gallery in Washington. Riopelle, who was born thirty-two years ago in Montreal, lives now in Paris, the move changing his palette, making it lighter, gayer, more brilliant, but just as strong and intense, with the thick impasto catching the light. He was a pupil of Borduas, who was the leader of a Canadian group, known as *Les Automatistes,* the first true Canadian artist rebels. Lately he said: "It takes a lifetime to become free and by then one can hardly enjoy it." A sliver of a man, the colour of natural wood, Borduas now lives in New York, the move changing his palette, making it whiter, more effervescent. (When Borduas speaks English, his gestures turn stiff, but when he speaks French, his hands dart like dragonflies, and his voice relaxes into an exact and supple ripple of words.) Completely unlike these two French Canadians is B. C. Binning who was born forty-six years ago in Medicine Hat, Alberta. For the last forty-one years he has lived happily in Vancouver, where he is now professor of art at the University of British Columbia. A rather detached man, with an amused look at the world, Binning paints with precision his somewhat cool, non-sensual paintings. He explained his happiness recently in these excerpts from letters: "Never a dull moment. . . . Married eighteen years to a beautiful and understanding woman. . . . I enjoy being a Canadian in this end of the Canadian woods."



PAUL-ÉMILE BORDUAS



JEAN-PAUL RIOPELLE



B. C. BINNING

COLLECTION, MUSEUM OF MODERN ART

JEAN-PAUL RIOPELLE: "FOREST BLIZZARD"

B.C. BINNING: "GHOST SHIPS"



COLLECTION, ART GALLERY OF TORONTO

PASSEDOIT GALLERY

PAUL-ÉMILE BORDUAS: "RÉSISTANCE VÉGÉTALE"





Pineapple: slicing through summer fashion

Somewhere this ought to figure in every smart summer clothes-plan: some clear, cool, light-to-bright shade of the new pineapple yellow in all the collections (Paris, too). What it means to a wardrobe besides freshness, flattery: a new pastel way of dressing (for town, particularly) that started this spring with pale-tinted tweeds and pearly chiffons; that, in pineapple tints, will be a basic fashion fact by the end of summer.

Facing page: The pineapple coat—
new and perfect solution to the colour
spectrum; there's hardly a dress
in the closet it won't cover, with flattery.
An Originala coat in Stroock
wool-and-alpaca fleece; about $175.
Cotton print dress by Claire McCardell, about $35.
Costume: Henri Bendel; Hutzler's;
Dayton's; I. Magnin; shops, page 142.
Diamond-and-gold jewels: S. G. Barnett.
"Cheerie Cheerie" lipstick: Henri Bendel.
Right: Perfectly matched pineapples—
cashmere pull-over sweater, $19;
cashmere cardigan (not shown), $26; and
wool skirt, $17. By Bernhard Altmann.
All: Best's; Nan Duskin; Bramson's;
Burdine's; shops, page 142.
Both pages: To be footnoted with this
stocking news—a beige reflecting
yellow, "Pineapple," by Mary Grey.

RAWLINGS







Pineapples from Paris

Facing page: Griffe's summer evening dress
in pineapple (ananas ?) tulle—
two shirred flounces swaying (shorter at the front)
from a long-bodied bodice.
This page: The newest of Dessès' famous
draped chiffon evening dresses,
a slender pillar, in pineapple yellow,
with the draping knotted at the hip
to mark a long bodice-line
and then trailing away in a chiffon panel.
Both: Copied in America by Nanty.
Bergdorf Goodman; Julius Garfinckel;
I. Magnin; shops, page 142.



Pineapple pleats, tucks

This page: Later-in-the-day look (a Sunday lunch could be the starting point), this sweatered sheath of pineapple chiffon in a grassy print—a slim series of stitched tucks shaped by a winding waist cord; brief sleeves. Dress and knitted cardigan (Enka rayon and cotton, lined with the Enka rayon print), about $90.

Facing page: Pineapple pleats and a pair of little sleeves—a sheath with a later-in-the-day life indicated by its bare neckline. In Enka rayon and acetate crêpe, about $50.

Both: Arnold-Fox dresses, at Lord & Taylor; Hudson's; Dayton's; J. P. Allen; Frost Bros.; shops on page 142.





Two-thousand-year-old tomb of a Nabataean king

PETRA

"A rose-red city, half as old as Time"

BY IVAN WICHFELD

One hundred and nine years ago, John William Burgon won the Newdigate prize for poetry after failing in three previous attempts. Very few people have ever heard of Burgon, and fewer still have read the prize-winning poem: it goes on for over six hundred lines, and somewhere around the one-hundred-and-thirty-fifth Burgon hit the jack pot.

The poem is "Petra"; it refers to a city in Jordan about which Burgon, whose father was a Turkey merchant, that is, a trader with Turkey, had heard during his childhood in Smyrna. It had been rediscovered by Johann Ludwig Burckhardt, the Swiss explorer, in 1812, after having been "lost" to all but the local Bedouin tribes for hundreds of years. Burgon describes the rocks of Petra as being:

> "Not virgin-white . . . not saintly-grey . . .
> But rosy-red, as if the blush of dawn
> Which first beheld them were not yet withdrawn;
> The hues of youth upon a brow of woe,
> Which men deemed old two thousand years ago.
> Match me such marvel save in Eastern clime,
> A rose-red city, half as old as Time."

It is ironical to see Burgon writing to his sister after his first sight of Petra seventeen years later:

"There is nothing rosy in Petra by any means," and to his brother: "As for Petra, it is too much to describe. It passes all expectation."

If you wish to visit the ruins of Petra, a city that dates from Biblical times, you must go between March 15 and

Entrance to Petra; according to legend this was the rock struck by the rod of Moses. Photographed by Julian Huxley.

May 31, or between September 15 and October 30. The best period is probably in early April, when the desert flowers are in bloom. Perfect timing would enable you first to watch the parade of the Arab Legion in Amman, when Arab steeds and camels in blue and crimson trappings pass the reviewing stand to the accompaniment of brass bands and bagpipes.

Our point of departure was Beirut, which is six hours by plane from Rome. From Beirut to Amman, the capital of the Hashemite Kingdom of Jordan, is one and one-half hours by air; the camp at Petra, which can accommodate up to forty people at a time, is run by the Philadelphia Hotel in Amman. The journey from Amman to Ma'an, one hundred and fifty miles to the south, can be undertaken by car, but we met one party who had broken an axle and been stranded for eleven hours in the desert before help came; the alternative is to charter a plane with room for six passengers for $170 round-trip. From Ma'an it is one hour by car through a desert strewn with black stones to Wady Musa, the valley of Moses, where the local police assign you the horses, donkeys, and guides which are necessary to take you to Petra.

The procession forms in the courtyard of a Beau-Geste fort, which is the last outpost of the Jordan police force. We select a guide, the rheumy donkeys totter as their drivers secure the luggage with leather thongs; we mount our flea-bitten horses, and the police captain gives a last word of advice in fluent English. "There will be a guard in the camp at night; never wander off sight-seeing by yourselves."

Across the valley the horizon is filled with a turbulence of dark crags: this is the Petra massif. On the highest peak is the tomb of Aaron, sacred ground to the Mohammedans, and forbidden ground to Christians. It is small wonder that the Edomites, Esau's descendants, worshipped these rocks until Moses bore witness to a mightier God, striking the earth with his staff and bringing forth water in the parched river bed far below.

For an hour the path leads downwards, the diminutive Arabs who are leading the horses hum their strange dirges, while the dust rises and the sun beats down. When we reach the riverbank we look back at the cornfields and olive trees of the village surrounding the fort—the outer wall of Petra rises steeply to the right. Further along the path we come to strange openings in the yellow limestone, their carved entrances fantastically eroded, giving the effect of molten wax having been poured over the rock; these are the first Nabataean tombs, weird and haunting, but without the majesty of those carved in the red sandstone within the canyon, which we are to see later.

The guide turns with a proprietary smile and explains, "Tomb"; it is not until later that we make the glorious discovery that he has exhausted half his English vocabulary, the other half of which is "Temple." To the awed visitor to Petra explanations are limited to "Temple" and "Tomb," "Tomb" and "Temple." The traveller may pause and marvel, interpret and classify to his heart's content; the duties of the guide are to get his charges from place to place, to protect them from scowling denizens, to pull them up rocks if necessary, and to pose unassumingly before the gigantic monuments in order to give proper perspective to photographs.

In time the party reaches a gash in the rock face; this is the Siq, the only entrance by which beasts of burden can penetrate into Petra; the river bed is its floor, and in the rainy season even this approach becomes unusable. In the days of the Nabataeans, whose civilization flourished here from 300 B.C. to 105 A.D., the river was diverted through a tunnel in the rock; conduits were cut in the wall of the Siq, and all the fabulous plunder from the caravans which slogged their way to the four corners of the earth was carried into Petra through this narrow entrance.

After following the defile, whose walls rise perpendicularly on either side to a height of three hundred feet, for half an hour into a silent realm of increasing shadow, the traveller glimpses a flash of sunlit pink rock ahead of him, and is confronted a moment later with a sight which is totally surprising. The Siq debouches into a small clearing, then continues off to the right; straight ahead a new wall of rock towers up, and out of its very heart man has conjured forth a monument of glowing rose. Except for the stamping of a horse and the cry of a grackle high up the cliff, the silence is complete and awesome. The air here has never vibrated to the sound of an engine, and probably never will. A beautiful façade with a vast entrance and two sets of columns, one above the other, a broken pediment supporting an urn, massive yet ethereal, timeless yet everlasting; this is the Khazné, the Treasury of the Nabataeans.

We are told that Michelangelo would study a block of marble and see within it the statue which he later laid bare; these monuments at Petra must have been hewn from the living rock by men with the same faculty; two thousand years ago an architect studied the rock face and instructed the workmen to bring forth the façade which he observed within. After hammering their way through twelve feet of rock at an altitude corresponding to the height of the building, they struck a layer of sandstone of uniform colour, and worked their way down to the base. One can picture the heartbreaks attendant on finding a fault lower in the strata; this happened in the case of the Khazné—the bottom four or five feet of the columns are streaked like a barber's pole across the entire front and have eroded badly. The thought of an abstracted worker chipping off too large a fragment of rock is too dreadful to contemplate.

Through the centuries many graven images (which are forbidden by Islam) were destroyed in the Near East and the reliefs at Petra were not spared. Here as elsewhere in the Near East, heads, arms, and legs of man and beast were sent crashing to the ground, and the loss to posterity was perhaps comparable to that sustained when the Christians destroyed the monuments of pagan Rome. The remains of two torsos stand forth from panels on either side of the Treasury, barely distinguishable as men leading horses; below the pediment are the remains of two carved eagles. It is not unusual for the monuments in Petra to be surmounted by urns; the one crowning the Khazné is pitted with rifle fire, because for centuries men have fired at the solid rock in the belief that Solomon's treasure was hidden inside it. The huge chamber cut into the rock behind is completely empty, the ceiling blackened by the smoke from some *(Continued on page 140)*

A letter to an American woman who wants to learn French

By Abbé Ernest Dimnet

EDITOR'S NOTE: *The third in a series of articles by Abbé Dimnet, written especially for Vogue, this is also the last, finished shortly before his death in Paris on December 8, at the age of eighty-eight. Famed for his philosophical writings in both French and English, the Abbé became also, in spite of his own thorough Frenchness, an established authority on the thoroughly English Brontë sisters. In America, where he lectured often, his best known books were* The Art of Thinking, *published in 1930, and* What We Live By.

The tone of your letter is decisive: "This time I mean it," you say, and, even more definitely, "I shall keep at your French language till I really know it."

I need not tell you that I approve, but why this tenseness of purpose, why this tone of ultimatum to yourself? You could not be more emphatic if you had decided on making a will contrary to your family's expectations. What has happened? I should not be surprised if this challenging manner had a not very serious cause, if it had merely been born of your last encounter with grammar; spasmodic contacts with the French conjugations do breed violent reactions.

If you are conscious that your study of French must require something like fortitude I would advise you not to embark upon it. Why torture yourself? But I may be mistaken about the birth of your resolve; it may have been the offspring of a quite encouraging notion. You may have read an advertisement stating the undisputed truth that ten foreign words learned daily will make up quite a vocabulary at the end of a year. You may have heard a friend say that she is learning Spanish and it is easy and amusing. While hearing that statement you may have remembered that you once made up your mind to read Shakespeare through and soon desisted, leaving *Measure for Measure* unfinished. The recollection caused you to prefer learning ten words a day.

I know that everybody nowadays must have some intellectual hobby. But none that demands fortitude seems ever to be mentioned. My dear, do learn French to give me as much pleasure as surprise, but be careful that that study is not a subtle alibi, something destined to salve your conscience without taxing your perseverance.

Take the study of French for what it is, a succession of not very hard efforts rewarded by steady progress, varied occasionally by one of those leaps forward which all students of foreign languages experience. Also take perseverance for what it is—not a treadmill but the normal creation of easily acquired habits. You may have read that Newton worked twenty years before he could adequately formulate his law, but who could imagine that he did not have twenty glorious years juggling, as a Cambridge Latin poet said, with his plus and minus? If your study of French is not an alibi, it will mean new knowledge, and of that you will be conscious, and perseverance will only be perseverance in pleasure.

I should very much like to know whether the attraction you now feel is more for spoken or for printed French. There is something undoubtedly primitive in the satisfaction we derive from being able to express our thoughts in sounds not native to us. Travelling in hilly, dusty Greece I was intrigued one morning by a high peak which reappeared at every turn of the road. Sitting next to the chauffeur, I began searching in the deepest strata of my memory. In time two nouns emerged, *ónoma toû órous*. After some hesitation I said them and without any hesitation, quite naturally, the chauffeur answered, *Lykaîon*. I gazed at the mountain with immense delight. That peak was none other than the Mount Lycaeus of the classics, the wolf-mountain sacred to Zeus. A marvellous piece of information elicited by two Greek words, and those words I knew.

I did not reflect at once that, having, all my life, read the New Testament in Greek, I should have been able to hit upon something more showy than just two naked words.

So elated was I by my performance that it took me a little effort to reduce it to its modest proportions. Foreign sounds interest us so much that when we can not repeat them intelligently we are tempted to do so in mockery.

Nations and languages are so bound together that patriotism has several times resurrected tongues apparently forgotten: Irish in Ireland, Czech in Prague, and, more generally than all the rest, Hebrew in Israel.

That words have an attraction of their own is a sort of mystery, but you are entirely normal if you are fascinated by them. Many people are puzzled and sometimes baffled by their own names. When little Johnny wonders to his mother, why am I not Bobby, or would I be Bobby if you had called me that instead of Johnny, he is fluttering around the mystery of words, and, inevitably, their relation to ideas. Wondering about one's name is not very different from wondering about one's individuality, a tenuous bundle of phenomena pressed on all sides by the formidable universe.

The Latin saying: *nomina sunt numina* (names are divinities) well expresses this wonderment as well as the human belief in incantation by words. A retired sea captain I met in my youth, in one of those inexpensive hotels around the British Museum, used to say that no man was brave enough to call his own name three times at midnight down the basement-steps. In fact it must be eerie, as if one were conjuring up one's own soul.

All children wonder about the birth of language. All thoughtful men and women too. Every year there appears a crop of new words either never heard before or never heard with the meaning now attached to them. Who invents those words? And why are there ten, twenty, or a thousand people who promptly adopt them? I do not mean calling a hurricane Hazel or a military operation Rainbow; I mean words in current use. Snobbery must be a frequent cause for the adoption of new words. In France, for example, the prestige of America works in a thousand childish imitations which all Francophile Americans deplore. It has lately produced an absurd linguistic phenomenon; the time-honoured *quinze jours*, designating two weeks, is now replaced by *deux semaines*, which in no time has become elegant. Who started this fashion? Perhaps one of the American-born countesses, perhaps the man who sleepily translates the American telegrams for the press? But why now? And why does everybody adopt it?

I had never heard in America the word "corny" before my last visit to the United States two years ago. Then I heard it all the time and soon hated it. Meanwhile I wondered who had killed "hilarious" and "frustrated" which annoyed me during the preceding visit.

Why is it French and not Spanish or German that attracts you?

Do not answer me, in the words of Benjamin Franklin, that the possession of two languages is half a fortune, and that French will be useful to you. Useful for what? Travel? It is certainly remarkable that the French language survives as the daily medium in thousands of homes in North Africa, Egypt, the Levant, Constantinople, in fact all round the Mediterranean. Bourguiba, the nationalist leader in Tunis, writes in French—admirable French—to the other Arabs on his staff. But you can also speak English on every coast of the Mediterranean; you will be understood, answered, and overcharged by perfect masters of your own language.

I can't imagine either that the historic fortune of French as a universal language has really influenced your decision, although I have seen people aghast at hearing that Frederick the Great, the arch-Prussian, used French, in speaking or writing, as his natural medium; in fact, has his place as a French writer in the histories of French literature. But this caused no surprise in the eighteenth century.

In 1874, shortly after the Franco-Prussian war, the Comtesse de Martel de Janville (whose novels *du temps des cheveux et des chevaux* you must have read under her pseudonym, Gyp), visiting the Emperor of Germany, Wilhelm, caught him talking in French to his A.D.C. French was the language of most courts then, and somehow mankind is still impressed by the fact.

However, this fact is not the cause of your preference for my native language. Nor is the intense propaganda carried on for methods enabling one to speak it in sixty hours, or for French records which can bring the lessons inside your home. You must have read those advertisements for years and they have left you cold.

It is much more likely that you were unexpectedly carried back to your last visit to Paris by the caressing sunshine of a May morning through which you suddenly saw in your mind's eye not the mighty Hudson but the lazy happy Seine; or perhaps you dined with those ex-Beaux-Arts friends of yours who can not keep French out of their conviviality, and they are irresistible.

Or perhaps you were visited by the recollection of an experience which I shared with you and of which, in consequence, I appreciate the full import. You surely remember that evening at Mrs. Welcomeall's the winter before last when a New Orleans girl gave us an imitation of an American woman telling in French the amusing details of her visit to Québec. The good-natured satire showed a wonderful grasp of American foibles as well as the amusement they must afford to an American woman whose perfect French enabled her to catch every revealing malapropism.

I sat next to you, and we were both dazzled by the brilliance of that young woman. Dazzled but also puzzled by something in her imitation which struck much deeper than mere brilliance, that uncanny divination of what was American and what would be the subtle French reaction to it. You and I tried to make clear to ourselves how she could express two souls at the same time.

My dear, I think that you remembered that girl's glamour, and it was that recollection that made you want to stick at French till you really know it.

Benjamin Franklin would have been wiser than his usual practical self if, instead of saying that two languages are half a fortune, he had said that two languages properly learned can give a man two souls.

You must have noticed that most men or women who have learned a language thoroughly like the nation where that language is spoken. In America *(Continued on page 138)*



Now you can exercise—while resting. This appeal to the morph in you?

Well then: go to the nearest Slenderella Salon, and lie down. The Slenderella treatments take place on a comfortably padded table, which has motorized sections. These move rhythmically, strongly, and in various sequences—to exercise different parts of the body. The treatments are an excellent accompaniment to a diet, for the overweight; and have been very successful in realigning figures which have been spoiled by bad posture. Each client has a personal analysis, before taking a course of treatments (which come to $2 each); and a meal-plan is given if necessary.

Accurate, deep-in-the-muscle body massage—that's the specialty of Constance Gaul, in her tiny salon, at 1 East Fifty-third Street. After her client has had a relaxing session in an electric blanket, Mrs. Gaul goes enthusiastically to work: untying knots in taut muscles; taking up the slack in places where the figure has been allowed to let go. Her price: $6.

Discoveries in beauty

Wilted complexions are revived quickly at the salon of Georgette Klinger. The cultivation of pretty faces is Miss Klinger's specialty, but she is not at all daunted if the condition of the skin is bad to begin with—she is proud of her success with what is called (perhaps too kindly in many instances) "disturbed skin." Miss Klinger uses her own preparations and her own methods, which are quite unique. She has a warm oil masque (for dry skin), a lotion "O" (for deep cleansing), and an herbal steam process (for skin freshening)—that we think tops. 509 Madison Ave.

Now that hair is being worn longer (or is growing longer), curls are not as important as gentle waves. So Helene Curtis, with perfect timing, is introducing, in salons all over the country, its "Heavenly" permanent wave. This new process leaves the hair especially supple, and wonderfully soft to the touch. And besides that, "Heavenly" has been so technically perfected, that the waving time has been cut half to three quarters of an hour from the usual—the lotion is that immediately and deeply penetrating.

If you live in town, and if you would like to have a facial comfortably in your own house, Annie Samet's 'phone number is one to jot down in your book (Eldorado 5-2582). Mrs. Samet also does a light and pleasant surface peeling. This removes only the top layer of dead complexion cells, reveals the clear, new layer beneath. After this treatment, which is only about fifteen minutes, a soothing, rich cream is left on for an hour—and the face is ready for make-up. $6, for a facial; $6, for the peeling.

A new palette of colour—for the lips

Opposite: A new medium of colour, Charles of the Ritz lipstick, is here in the hand of Vogue's artist, René Bouché. Bouché always uses, instead of the conventional palette, his own invention: an immaculate square of milk glass. And it couldn't be a clearer, more candid way to show off the ultra brilliance of a just-perfected new lipstick formula. The reason for the brilliance? A more even dispersal, a more thorough saturation—of more finely ground pigment. All the well-known Charles of the Ritz colours are now made in this formula, which they call, proudly, "Perfect."

HERBERT MATTER

The age of elegance



MR. THOMAS
MARKOE
ROBERTSON

We have to assume that Mr. T. Markoe Robertson was born with elegance; he couldn't have acquired it to this degree just since graduating from Yale in 1901. Especially as, since then, he has also achieved the following: he is a distinguished architect (the Graybar Building, which houses Vogue; the Chanin Building; part of the great West Side Highway; and innumerable town and country houses). He is a sportsman: lawn and court tennis, golf in the low seventies, swimming at Southampton (where he was born) on days when other people nestle indoors. He is a water-colourist with two one-man shows to his credit within the past four years. He and his wife (who was Cordelia Biddle of Philadelphia) have an apartment in New York—he designed that, too—a house at Southampton, and one at Old Westbury. Most constant visitors: his stepsons, Angier Biddle Duke and Anthony Drexel Duke—and families. Mr. Robertson dresses with the relaxed assurance of an exigent but sensible man. Examples here: *Facing page:* In the hall of the New York apartment—papered with photostats of the buildings he has designed—Mr. Robertson wears a town suit: navy-blue, pin-striped, double-breasted. With it, a soft white shirt, shepherd's check necktie, and made-to-order brown leather shoes. *This page, above:* For dining at home (only), Mr. Robertson wears a dinner jacket of the Robertson clan tartan; black trousers and cummerbund, and a white evening shirt, deeply pleated. *Right:* In Southampton, Mr. Robertson is likely to wear a brown-and-white tweed jacket with leather buttons, a pink-beige Oxford-cloth shirt and the glossiest moccasins on Long Island. In the background here, one of Mr. Robertson's water colours of Mexico.



HORST

A COLLECTION OF CURRIES

By June Platt

Curry powder, the basis of so many superb dishes, is itself a complex blend of many ingredients—spices, herbs, roots, seeds, berries, and condiments. The exact proportions of these vary according to where the curry powder is made, but two ingredients are constant: turmeric, which gives curry its greenish-yellow colour, and cayenne, which gives it its heat. To make a curry dish hotter, more cayenne must be added to the curry, not simply more curry to the dish.

Particularly delightful in hot weather is the fact that most curry dishes are actually improved by being made ahead of time, in the cool of the day or even of the day before, then reheated at the last minute. (On page 50 are ten curry recipes, almost any of which might be made in advance, then warmed up over a chafing-dish in the garden or on the terrace.) Almost anything good to eat can be curried, from kangaroo tails to nuts—Mrs. Beeton's famous *Book of Household Management* actually lists a recipe for the former, and a recipe for curried almonds is on page 50. To serve with curries, there are at least twenty-five delicious accompaniments beyond the obvious ones of chutney and plain boiled rice. Among these are:

Freshly-grated coconut, or canned coconut, toasted in a 325° oven for 8 to 10 minutes. Seedless raisins, preferably soaked in lemon-juice or water until plump, then dried. Slivered or chopped almonds. Pine nuts. Bananas, sliced and sprinkled with lemon juice. Pickled walnuts. Preserved ginger. Peeled and diced ripe tomatoes. Finely-chopped fresh green peppers. Chives, or scallions. Shredded orange or lemon rind, prepared at the last moment to avoid discolouration. Bombay Duck (follow directions on the package). Apricot halves; plump, pitted stewed prunes; or shredded pineapple. Spiced currants; or quince preserves. The paper-thin wafers called Pappadums, heated before serving. As a side-dish with curry, the lentil dish called Dâl or Dahl, which is also curried, is delicious. *(See page 50 for recipes.)*

An entertaining penthouse in New York



The penthouse apartment of Mr. and Mrs. Lewis Lapham in New York, though not large, has room for a flexible range of entertaining, from small seated dinners to big easygoing buffet suppers. For these, tables are arranged in the living room and the long gallery-hall, as well as in the dining-sitting room; in pleasant weather, they are set out on the terrace. (Mrs. Lapham often serves curries.) The colour scheme of the apartment is a palette of browns, based on the lacquer-brown of the panels of a Chinese Coromandel screen. Matte-brown walls and woodwork absorb the bright daytime light; in the evening the brown walls are background for the rich colours of a Chinese "ancestor" painting over the living-room fireplace. The ceiling is pinky-beige, the curtains pale beige; most of the furniture is covered in pale beige, with occasional bright yellow or coral cushions. Exotic flowering plants and shrubs are everywhere, in *cachepots* of bamboo, or of old Chinese porcelain. *On the opposite page,* Mrs. Lapham stands in the doorway between living room and dining-sitting room, with one of the Coromandel panels visible at the right. Her sheath dress is of moss-green Siamese silk with a chartreuse panel, chartreuse cummerbund. The small tables, arranged for a buffet supper, have circular cloths of pale-pink linen (each one embroidered in a different design), and on each stands an enchanting artificial flowering tree in an enamel vase. *Left:* the table in the dining-sitting room set for dinner *à deux;* this table opens up to seat six. More about the table settings on page 56.

FRANCES MCLAUGHLIN







Summer upholstery news:
printed leather





In the January issue of Vogue we not only prophesied printed upholstery leather—we promised it. We've always loved the idea (seemed both charming and sound) so we suggested it become fact. Result: here it is. Conclusion: it's beautiful. We see it in drawing rooms, children's bedrooms, summer houses, sitting rooms, and out on the terrace all year. It looks like chintz or brocade, or damask or linen. It's matte-finished, pliant as cloth, washes and wears like the full top grain leather it is—and it's light years away from the slippery, high-glaze office furniture look, or the gloomy club settee. At the moment you'll find it in four silk-screen designs by Leslie Tillett (two shown here), but there are four hundred ground colours to choose from and you can, if you like, order-to-taste from the Lackawanna Leather Company, through your own decorator.
Above: "Millefleurs," rough sketched flowers: mauve, pale and brilliant blue on a white leather background. The chair: Olivieri. (On the lady's legs: Mary Grey seamless stockings of the new Agilon stretch yarn. White-collar slippers of pale-blue calfskin, Richelieu bracelet from Saks Fifth Avenue.)
Left, above: "Shell" design, on a wrought-iron chair by Tempestini for Salterini, at W & J Sloane.
Left, below: The "Shell" design looking brilliantly black and white on an "X" chair from McGuire.
Also available: Printed leathers on other Salterini chairs, on a Loeblein of Kent armchair.



PRIGENT



Mrs. Exeter: making important fashion-plans

Now's when Mrs. Exeter puts her mind to two really serious summer-investments: the dinner dress that must earn itself over and over (and pay compliments), and her favourite fine-day costume (for luncheons, cocktails, weddings)—the well-planned coat and dress. *This page:* Mrs. Exeter's choice for important summer dinners: black lace tracing over blue (blue tulle petticoats; and even the sleeves are lined with blue tulle). By Mary Black, about $235. Bergdorf Goodman; Sakowitz; I. Magnin. *Facing page:* The costume—as useful by half as by whole. The coat (about as independent as a coat can be), a strict sheath, slit at the sides, of firm Rodier linen. The dress, an afternoon print now—a summer day dress later; sapphire-blue-black-and-white silk. Costume by Ruffolo, about $165. The toque, of matching print. All, at Henri Bendel. The costume only, is also at Julius Garfinckel; Frederick & Nelson. *Both pages:* Men's clothes—the dinner jacket by Rudofker, and the black-brown suit by Timely, of Milliken's Dacron-and-worsted—both at John David. Photographed in the French Restaurant and the Bar at the Ambassador Hotel.



VOGUE PATTERN 8615



VOGUE PATTERN 8615

Summer beach-preview—
with a cast of Vogue Patterns



VOGUE PATTERN 8506

How they'll look in action: the beach things going into smart sewing machines for summer right now. Scene of Vogue's preview: the Half Moon Hotel, Montego Bay, Jamaica, B.W.I., where each room is only a flight of stairs from the beach. *Above:* The new bathing suit costume—high bodiced, pleated, with its own coat (see insert). Vogue Pattern 8615, including the coat, made in white Indian Head cotton. Kleinert bathing cap. Lugene sunglasses—here, and on facing page. *Left:* A suit that swims, swimmingly—very clean-cut, one-piece, and unexpected news in Scotch plaid. Vogue Pattern 8506, made here in Galey & Lord cotton, plaided in red, white, blue. Hat to match: John Frederics Charmer.

PRIGENT



SHIRT: VOGUE PATTERN 8580
SHORTS: VOGUE "EASY TO MAKE" PATTERN 7078

SHORTS: VOGUE PATTERN 7804
SHIRT: VOGUE "EASY TO MAKE" PATTERN 8582



Above: Long-legged *and* long-sleeved, good change-off for after swimming. The shirt has a cool, looser-than-usual collar—as it's made from Vogue Pattern 8580, in Moygashel linen, printed in brown, black, and white abstractions. With it: a pair of neat, very short shorts, Vogue "Easy to Make" Pattern 7078, in brown linen. *Left:* Could be pulled over a bathing suit, or (as in this case) a pair of shorts: slip-on sailor's shirt with an easy, open collar. Vogue "Easy to Make" Pattern 8582, in striped black and white sailcloth by Wellington Sears. The shorts: Vogue Pattern 7804, in black Sewsoft suède. Bag for the beach, by Kleinert; I. Miller sandals.. *For back views, sizes, yardages: see page 142.*

Going-on-summer: little girls' cottons

Here, that useful and pretty item, the summer afternoon dress.

It's one step up from the morning rough-and-tumble dress, one degree less than the real party dress.

Perfect for a friend-for-the-afternoon, for the summons to the living room, for an outdoor birthday party.

Seven-year-old wears a grey and white dotted Swiss jumper dress, with an organdie blouse. About $15. Sizes 7 to 12.

Three-year-old wears rose-sprigged beige cotton broadcloth, the linen collar (and petticoat) red-piped. About $11. Sizes 3 to 6x.

Both dresses by Celeste, at Macy's; Kaufmann's; D. H. Holmes; Thalhimers. Giant building blocks: F. A. O. Schwarz.



PRIGENT

Bewitch

Bewitch is the verb…DACHÉ and RAY-BAN are the adjectives for this sunhat-sunglass ensemble. Lilly Daché dreamed up the hat, Bausch & Lomb completed the enchantment with these new Ray-Ban Caribbean Sun Glasses. The revolutionary new G-15 neutral lenses let you see things in their true colors…yet filter out piercing sun glare. They're genuine optical glass, ground-and-polished-to-curve for clear, sharp, comfortable vision. So restful to look through, you won't want to take them off! Bausch & Lomb Optical Co., Rochester 2, New York.

(If you wear glasses, or need them, you can have Ray-Ban lenses in Orthogon single vision, bifocal, or trifocal types, ground to your prescription. Consult your Optician, Optometrist or Ophthalmologist.)



● Miss Libby Booth of Dallas, Texas, winner of the Bausch & Lomb 1954 nationwide "Miss Beauty in Glasses" contest.

The Dash model in Cocoa Brown blends an exciting new color with sophistication. Also available in Ebony, Mint Green, and Mock Tortoise. In Sage Green lenses only.

This Aloha model in Black Frost sparkles like a tropical evening. Also available in South Sea Twill, Summer Plaid and Mock Tortoise…all with attractive matching cases. In Sage Green lenses only.

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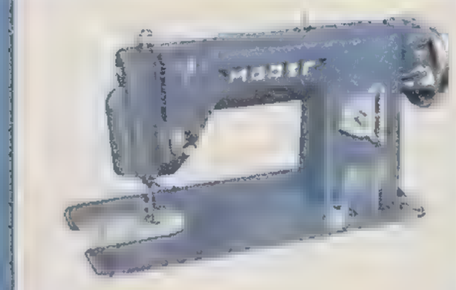
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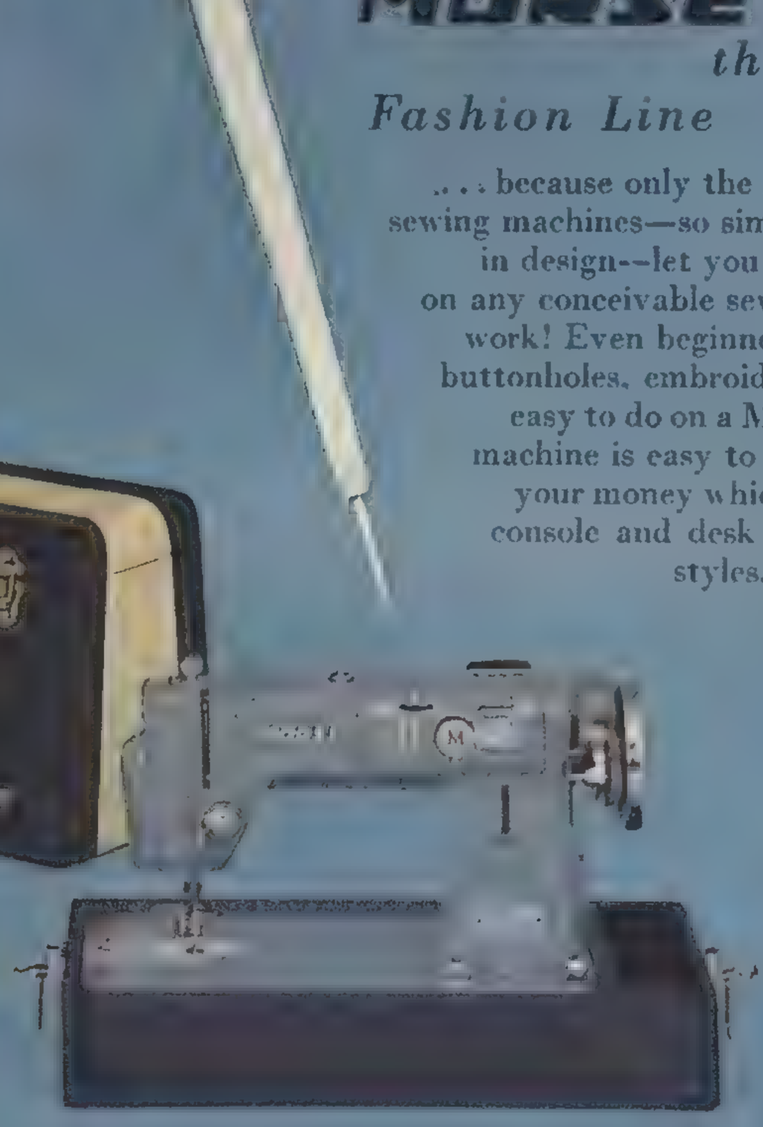
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VOGUE PATTERN NO. 8533

CANADA

(Continued from page 108)

using the isotope radioiodine to treat disorders of the thyroid, including thyroid cancer. Their radioiodine saliva test now gives a fast, accurate diagnosis of suspected thyroid trouble, and radioiodine treatments of advanced thyroid cancer have given indications of being phenomenally successful, with no signs of recurrence after five years. These Canadian nuclear scientists are also trying to determine the characteristics of by-products resulting from nuclear fission, and possible uses for them.

Another field in which Canadian nationalism doesn't seem to apply is architecture. There is really no such thing as Canadian architecture; geography is too powerful. On Canada's west coast, in the Vancouver and Victoria areas, there are the same low, hill-clinging houses as in Seattle, just across the United States border. Edmonton, bubbling in oil, is flamboyant, vigorous, uninhibited. The Maritimes are as conservative and "down east" as Maine.

Buildings are going up in Toronto so fast you have to pick your way along the sidewalks for fear of getting whacked with a cement block. One of the newest-looking is the nineteen-storey Imperial Oil building, designed by Mathers Haldenby, with murals by York Wilson; and the new Salvation Army building (near Toronto's monstrous City Hall), mounted on stilts in the manner of Le Corbusier, a startlingly modern backdrop for the traditional bonnets that will pass through its doors. Its architect is John C. Parkin.

There is a growing interest in modern art all over Canada, now slowly making headway against Canada's ingrained conservatism. (Three of the most important Canadian painters, and their work, are shown on pages 108-109.) Toronto has two very active and articulate groups, Painters Seven (the older group) and Painters Eleven, each of whom has a definite following. Painters Eleven, who recently held an exhibition in Toronto, includes such young painters as Oscar Cahen, Ray Mead, Kazuo Nakamura, Harold Town. A champion of this group is Paul Duval, a well-known writer on painting. The art critic of *Saturday Night* magazine, he is the author of two books, *Canadian Prints* and *Canadian Water Colours*, both published in the United States by Skira.

Lord Beaverbrook, the Canadian-born British publisher and wartime adviser of Churchill, has presented Canada with an art gallery in Fredericton, New Brunswick, near the tiny town of Beaverbrook. Paintings are now being assembled to hang in the new gallery, called The Canadiana; the feeling is that it will be a highly conservative, "safe" collection. In Hamilton, Ontario (known as "the Pittsburgh of Canada") the first art gallery in Canada, built by public subscription, was opened last year, after five years of effort. A clean-lined, modern building, it contains the only storage facilities for art treasures in Canada, patterned after those in New York's Metropolitan Museum.

Probably the most talked-about book in Canada at the moment is the new novel, *Leaven of Malice*, by Robertson Davies. Its locale is a provincial Canadian city; its folksy, rather creaky plot hangs on a false engagement notice, inserted in the local paper as a tasteless joke. (By the end of the book the notice appears again, this time true and sweet as a wedding bell.) Davies himself is a large, benign man with a full beard and horn-rimmed spectacles, given to wearing pin-dotted suits.

Also popular are Gouzenko's *Fall of a Titan*, Robert Tyre's *Saddle Bag Surgeon*, and Charles Bruce's rather garrulous recollections of Nova Scotia, *The Channel Shore*. Two women writers are worth watching: Katherine Roy of Montreal, who wrote, last year, a sensitive first novel called *Lise;* and Ethel Wilson, wife of a doctor in Vancouver, who started writing only in middle age, has now published three short novels—*The Equations of Love* (which was really two novelettes), *Hetty Dorval*, and, most recently, *Swamp Angel*. Mrs. Wilson has an original turn of mind, and a refreshing economy of words. (Most Canadian novels tend to be overtalky; this may be because, according to recent surveys by the Bell Telephone Company of Canada, Canadians are the talkingest people in the world.)

At the end of 1954, one-third of all Canadian homes had television sets. Canada is the second TV country in the world, from the point of view of sets owned per capita of population, and also in number of TV programs produced; it is outstripped only by the United States. The Canadian Broadcasting Corporation, or CBC, controls all broadcasting in Canada, as the BBC does in England. As in England, owners of TV and radio sets are taxed to help pay the cost of programs, but the CBC also carries commercials.

CBC puts on weekly, on Sunday evenings at ten, a program called "Scope," which is almost uniformly excellent. Narrators and artists change each week, and so do the subjects covered, which may include child art, sculpture, the dance, poetry, music. Performers on a recent Sunday evening included Marcel Marceau, the famous French pantomime, and Calvin Jackson, the jazz pianist. On the other side of the coin is the beloved French-Canadian program, Roger Lemelin's "La Plouffe Family." Originally a radio program, broadcast over the French network only, it was translated into English last year, then transferred intact to television. It's "The Happy Time" on TV—a "One Man's Family" with a French-Canadian accent.

The CBC itself is the hero of a new novel, *The Chartered Libertine*, written by Ralph Allen, editor of *Maclean's Magazine* (Canada's biggest). A fast, slashing satire, the book describes the efforts of an imaginary super-censorship group to gain control of the organs of public opinion, starting with CBC. The book also contains, unexpectedly, a love story, and such memorable characters as a revivalist preacher in white flannels and

(Continued on page 136)



Bottled and packaged in France

A Casualty in a war he never knew



ROBERT has paid a price for freedom. Every small boy needs a father to mend his broken toys, to play with him, to see that he has warm clothes and enough to eat. Robert, who is not yet four, has none of these. A war 6,500 miles from France, half-forgotten already, took them away from him and left only loneliness and poverty.

Robert cannot even remember the soldier father who fought and died in Indo-China. To Robert, "Daddy" is a storybook hero who left to his only son, not his sword and shield, but the War Cross and the Military Medal. When Robert sits astride his broken hobby horse he pretends that *he* is Daddy, riding out to meet the enemy.

Robert lives with his mother, grandmother, and three sisters in a wooden shack on the outskirts of the seaport of Brest, France. The house is damp and cold. There is no running water, no gas, no inside toilet. Robert plays along the muddy pathways or among the garbage cans.

With luck, Robert *may* find someone to mend his broken horse—his only toy. But his mother cannot buy shoes for him—unless someone helps. There will not be enough food to bring color to his pale cheeks, there will not be warm clothing to keep him protected from the bitterness of a Breton winter.

A broken toy, some scraps of ribbon and bits of metal—precious as they are—are not enough. A hero's son—a very small boy—needs help.

HOW YOU CAN HELP ROBERT

You can help Robert or another needy child through the Child Sponsorship plan of Save the Children Federation. For just $120 a year ($10 a month), SCF will send "your" child supplementary food, warm clothing, yard goods, school supplies, and other needed items—delivered in your name in Austria, Finland, France, Western Germany, Greece, Italy, Korea, or Yugoslavia. You may correspond with "your" child and his family, so that your generous material aid becomes part of a larger gift of understanding and friendship.

A contribution in any amount will help

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Contributions to the Save the Children Federation are deductible from income tax.

You may help a needy child in Austria, Finland, France, Western Germany, Greece, Italy, Korea, or Yugoslavia V-7

CANADA

(Continued from page 135)

blue blazer whose motto is, "Golly-whiz, God is fun."

The Stratford Music Festival (July 9 to August 6) will be Canada's first major music festival, and as such is being watched with a mixture of anticipation, pride and prayer. For it, the Stratford Casino, a badminton court and games centre near the Festival's theatre tent, is being remodelled into a concert hall. The orchestra will be the newly formed Hart House Orchestra, led by the brilliant English conductor, Boyd Neel, dean of Toronto's Royal Conservatory of Music. Among the guest artists will be such authentic Canadian talents as Glenn Gould, the young Toronto pianist who recently gave a successful recital in New York's Town Hall, and such distinguished visitors as Alexander Schneider, Isaac Stern, Marcel Marceau, and Elisabeth Schwarzkopf, who will hold master singing classes for one week. Stravinsky's "L'Histoire du Soldat" will be performed with a dance accompaniment, and with Franchot Tone as narrator. The Stratford Drama Festival, from June 27 to August 27, will present *Julius Caesar, The Merchant of Venice,* and *Oedipus Rex.*

MISCELLANEOUS JOTTINGS: The Ontario Department of Lands and Forests is having a fine time meddling with Mother Nature, in the interests of better sport for fishermen. It has cross-bred speckled trout and lake trout, to combine fighting quality with size, and christened the result (somewhat unprettily) Splake. Another of the Department's match-making efforts involves the hybrid muskelonge and the pike; the object here is to combine the fight of the muskie with the prolific strain of the pike. (Pike are the mothers of the fresh water world, whereas muskies don't give a hoot about baby-sitting.) In an effort to introduce Pacific salmon into Hudson Bay, the Department will seed 400,000 Pacific salmon eggs into the Winisk River, which empties into the Bay. And it has transplanted the ouananiche, a true land-locked salmon found in Lake St. John, headwaters of the Saguenay River, into the more accessible Trout Lake, east of North Bay, in Ontario.

At Jordan, on the Niagara Peninsula, is a charming Colonial museum, with a Colonial schoolhouse and weaving shop close by; a sort of miniature, modest Canadian Williamsburg, sponsored by the Jordan Wine Company. Opening for the third season this year, it is a refreshing innovation for Canada, which seems to have no John D. Rockefellers interested in preserving its historic buildings, and where there is little public interest in doing so.

A garden for the blind, to be heard and smelled rather than seen, is being developed in the Canadian National Institute for the Blind Centre, in northern Toronto. One of about ten such gardens in the world, it will have a Plexiglas canopy to catch the sun; water splashing into a pool; quaking aspen, hay-scented ferns, fragrant lime trees, white pine (both for its scent and sound); and garden beds raised two feet above the ground, so blind visitors may smell and touch the flowers without stooping.

Discoveries in beauty



MIEHLMANN

For complexions that travel (on a Canada land cruise, maybe; see pages 100-107), a beauty-case by Elizabeth Arden, six inches square, of simulated leather (this is cyclamen-coloured). Essentials: cleansing cream, freshener, rich overnight smoother. The make-up, matched to your colouring: foundation, face powder, lipstick duet, rouge and eye shadow in mint-sized discs. The price of beauty en route? $5.* Altman.

*PLUS TAX

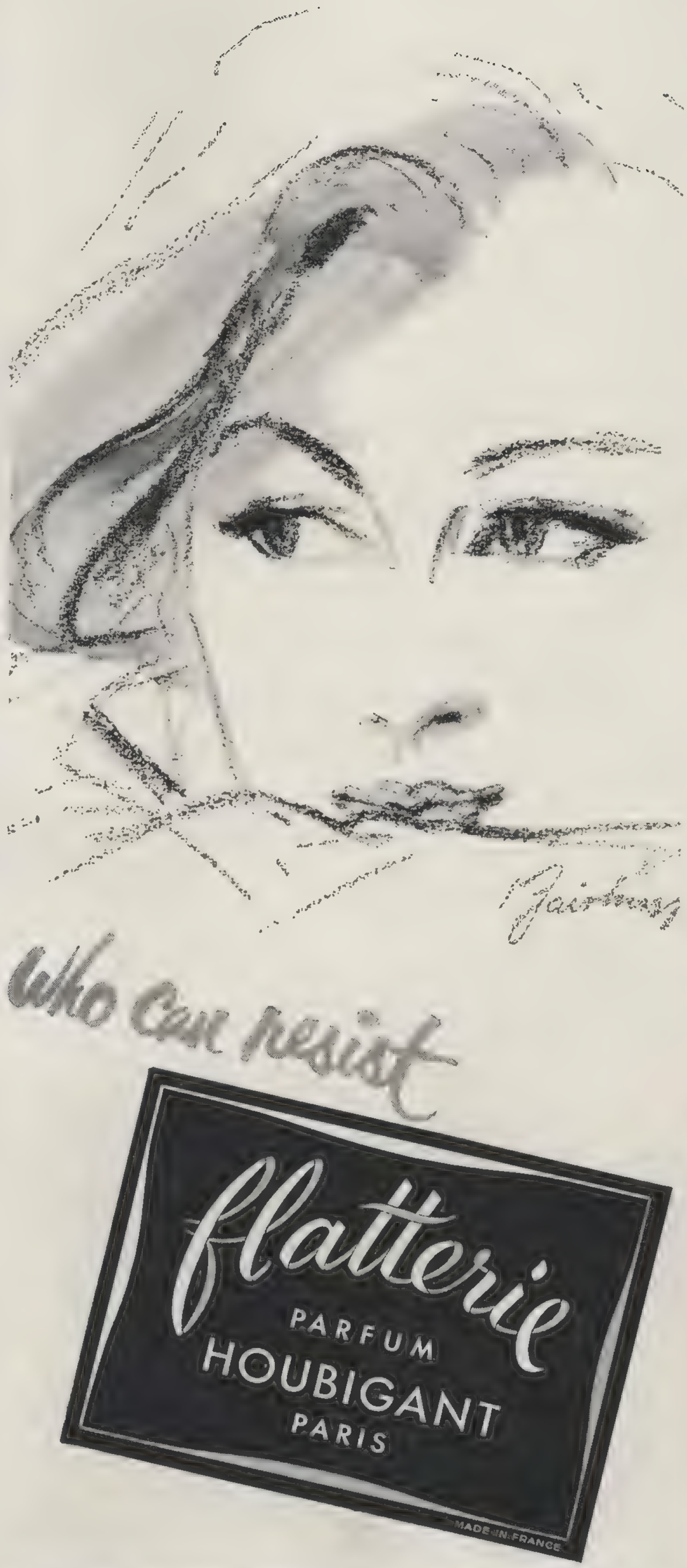


Dinner skirt: on a full summer schedule

(Continued from page 105)

The skirt Mrs. William McManus, a young Vogue fashion editor, took to Canada (shown also on the page noted). Even not travelling, it'll see action: whirling in and out of the closet, all summer. *Above:* The skirt, a soft flow of deep raspberry-red brushed with flickering white strokes. Permanently pleated Du Pont nylon, a Joyce fabric. The matching bodice has string-straps, a shirred bosom. Together: a dress for any late evening—short of a ball. Skirt, $23; top, $12. By Helitzer. Altman; Famous-Barr; Meier & Frank. *Below:* The skirt with a pink Orlon sweater—fine costume for shipboard dinners, or a summer-theatre evening, or, if the air-conditioner's on, for dinner in your apartment in town. Sweater, with a deep V-neckline, worn here at the back, by Jane Irwill, $6. Lord & Taylor. *Everything:* skirt, bodice, sweater, also at the shops on page 140.





NEW PERFUME CREATION... BOTTLED, PACKAGED AND SEALED IN FRANCE



ABBÉ DIMNET

(Continued from page 119)

or England, even in modest Scottish communities, I have often visited little "French clubs" whose devotion to their bilingual preference and international catholicity is so touching that I can not speak of it without imminent danger to that aversion from emotionalism which I am supposed to have learned from those very friends. More French than the French, their critics say, a little unkindly, but I, too, say it, in gratitude and wondering admiration. I regard them as my countrymen. Honorary citizenship should replace international decorations; it ought to enter the legislation and current practice of a more civilized tomorrow than our rough present can be. Indeed it was a feature of ancient civilizations. Remember Paul's pride in claiming that though a Jew of Jews he was a Roman citizen.

Here you are then with a vast field before you—not only the French language or the literature of France but the past and present civilization called French. You expect more pleasure than hardship and you are right. Yet French grammar does not enjoy the reputation of being an easy study; there are those genders and those four conjugations.

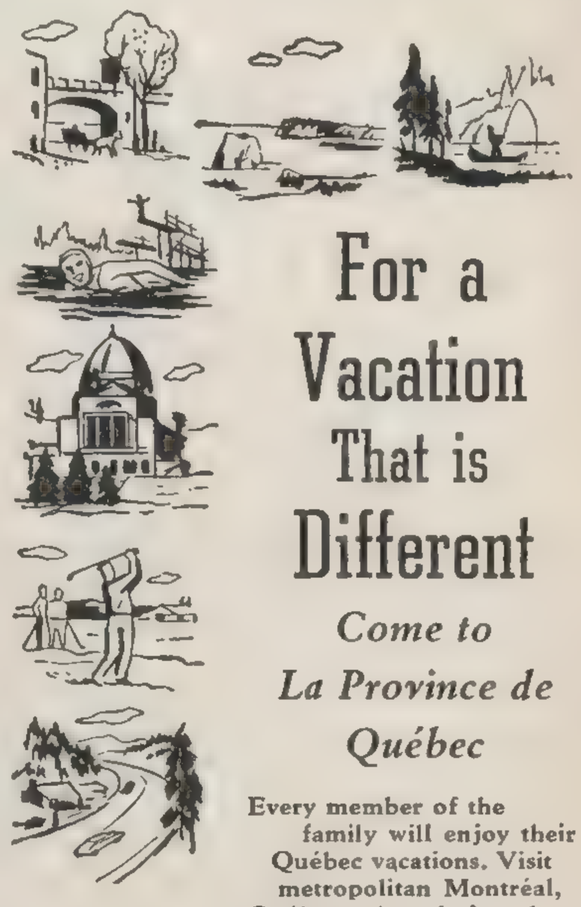
Certainly, but I have seen elementary books which give quite simple rules to separate feminine nouns from masculine nouns. Those rules, of course, you will soon know better than I who never needed them. As for the conjugations, why is arithmetic so seldom called in to encourage the student of grammar? I am reasonably sure that you have never known these very encouraging figures: No fewer than eight thousand verbs conjugate on *aimer* which you know well; three hundred on *finir*, easy too; and only eighty and twenty-five respectively on *rendre* and *recevoir*. French conjugations are only formidable for those who dare not look them in the face.

The vocabulary ought not to terrify either. Seventy out of every hundred words in Webster are intelligible at first sight to a Frenchman, which means that those seventy words would also be intelligible to you if you found them in the French dictionary. The remaining thirty in every one hundred you will have to learn. Forget the usual encouragement about learning ten a day, for you can easily learn thirty a day if, instead of facing them in sullen isolation, you meet them socially in groups of three or four. The words *église*, *banc*, *vieillard*, *chêne*, you can learn at a glance if you will imagine a *vieillard* seated on *un banc*, under *un chêne*, near *une église*. Your imagination will play with what your memory might shy away from.

The men of the sixteenth century all knew Latin better than their stammering national dialects; the vocabulary of Erasmus is stupendous. In Poland or Hungary as late as 1850, Latin was still spoken fluently by all cultivated people. Dean Stanley, of Westminster, going up the Danube on one of the steamboats, was accosted by a boy of twelve who spoke to him

(Continued on page 139)

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in Latin. Stanley's brilliant career had been built on his reputation as a Latin scholar. Yet he made a poor show as a Latin conversationalist. He himself narrated with amusement how the boy bowed himself away with the patronizing admonition: *discamus tunc loquemur* (let us be learning, so we can talk).

All those central European prodigies, as well as their Renaissance ancestors, learned their Latin from a book which I possess, the *Porta Aurea* (Golden Gate), a collection of arresting proverbial phrases all of which taught them simultaneously at least three or four words.

Words never show fight if you attack them frontally. Think of the "basic" vocabularies which American GI's are made to swallow in a few weeks. It is even easier to encourage yourself by reading half a page of, for instance, Mérimée's *Colomba*, "perfection of everybody's style," and repeating it at once to yourself without too much slavish attention to *rendre* or *recevoir*. Professional linguists use no other method. It assures them what academic syllabuses call "a working knowledge" of the language they are learning. This method is also used by the U.N. interpreters whose instantaneous translations seem to their listeners impossible feats.

I can hear you saying, "But I do not want to be a philologist, and I do not think I should like to be a prodigy like your U.N. interpreters either. I only want to know French thoroughly and speak it decently."

Quite so. You will have no difficulty in practising spoken French in New York. Within twenty-four hours you can find a French person who will be glad to help you. Ask him or her to teach you at once how to pronounce a modern French *r*, which I am sorry to report is first cousin to a German *ch*—not a trilled tongue-tip *r*, but a uvular *r*—and, indeed, only came into spoken French late in the seventeenth century.

And you are quite right in not aiming too high. Your French friends will like you better for retaining a whiff of foreign flavour; a dash of American whimsicality.

Ah! you think, the New Orleans girl again. Charming but elusive vision! No, my dear, not that exceptional person. What I see in my imagination is just you, as I am sure growing familiarity with French and with French literature—the most readable literature in the world—must soon make you. Only you must shake away at once the notion that knowing French merely means knowing a French equivalent for every English word. That knowledge would only make you rival a wondrous parrot. What you will be learning is how to find equivalents for all your thoughts and for every nuance of your thinking. Being scrupulous in speaking can not but make you scrupulous in deciding mentally. What does that mean if not culture, which is only another word for a richer personality.

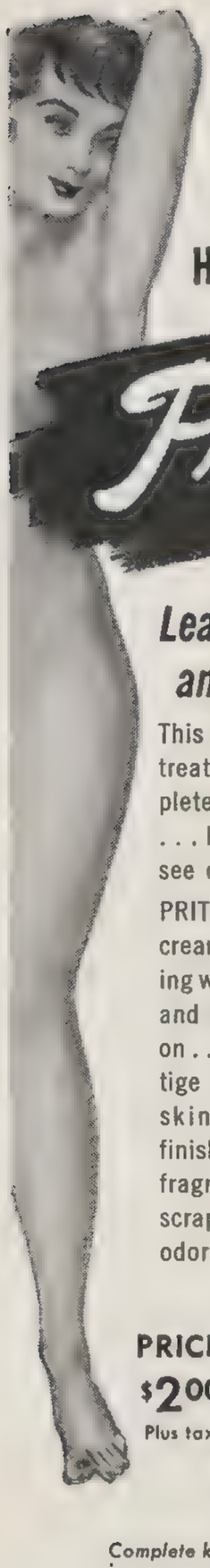


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PETRA

(Continued from page 117)

herdsman's fire; the local tribe, the B'duls, who number about two hundred, lurk in unbelievable poverty in eyries in the rock; their household goods consist of one or two sooty pots and pans, and their cycle of existence evidently revolves almost entirely round their goats.

The Siq widens beyond the Treasury, and it now becomes possible to visualize the geography of Petra. Within a great flat area, a mile long and half a mile wide, enclosed on all sides by towering rock, once lay the town, which is today a heap of rubble. The houses were built of stone and proved unequal to the task of withstanding the severe earthquakes which did great damage to large parts of Islam about the year 1000 A.D. The tombs and temples, being part of the mountains themselves, remained unaffected. The retreat of civilization was unhurried, and virtually nothing was left behind.

The camp is set up in a sheltered corner between the remains of a Roman temple and a towering rock face. Travellers have their choice of sleeping in a tent, which holds two, or a cave, which holds twenty. The floor of the tent is sandy, and the night wind can be cold; the cave is warmer, but not good for the claustrophobic. On every hand the cliff is honeycombed with tombs, which number over one thousand; across the canyon the three largest, the Palace Tomb, the Urn Tomb, and the Corinthian Tomb, stand side by side, glowing in the evening sun. A vulture soars overhead, the guide calls a greeting to a friend in the camp; the rest is silence.

Sight-seeing at Petra follows the sun. In the early morning the Treasury is bright pink, suffused; later its face is in shadow. The afternoon is the time to see the greatest wonder of them all. From the camp the trail winds upwards for an hour. On the flat ground below, the three great tombs with their intricately cut façades recede until they look like stage sets for a puppet theatre, and it is hard to realize that the interior of the Urn Tomb measures 130,000 cubic feet. B'dul children appear and disappear like forlorn little starlings, some carrying pet goats, others trying to sell Roman coins or chips of pottery. After a climb of an hour the guide points ahead and says "Temple." At some distance an urn is silhouetted between the mountain walls, and a little later the party emerges onto an open space massed with wild flowers; from the rock face on the right stands forth, like a fanfare of trumpets, El Deir, or the Monastery.

This monumental Temple differs in construction from the Treasury in that the rock has been cut away above as well as on either side of it, so that it has a deep roof, in the laying bare of which tons of rock must have been chiselled away and removed. The cry of a raven, the hum of a bee, the dusty rustle of a lizard are the only sounds. Steps cut in the rock lead up to a spot behind the urn; one look down is enough to make one's blood run cold, but the guide wanders out unconcernedly along a ledge a foot wide and poses before the cameras below.

After two days and two nights in Petra we must prepare to re-enter the present. The horses and donkeys return from Wady Musa to carry us back, and as we ride past the Khazné and emerge from the Siq into the outer world, it is with the knowledge that something has changed, something within ourselves.

CANADIAN LAND CRUISE CLOTHES

Following is a list of shops where many of the fashions on pages 100-107 may be found.

Abilene, Tex.....Ernest Grissom's
Albany, N. Y.....Flah & Co., Inc.
Austin, Tex.....Goodfriends
Boston, Mass.....R. H. Stearns Co.
Buffalo, N. Y.....L. L. Berger, Inc.
Burlington, Vt.....The Fashion Shop
Canton, Ohio.....The Halle Bros. Co.
Chicago, Ill.....Bramson's
Cincinnati, Ohio.....Jenny
Colorado Springs, Col.....Kaufman's
Columbia, S. C.....Tapp's
Corsicana, Tex.....J. M. Dyer Co.
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Davenport, Iowa.....Isabelle Ramey
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El Paso, Tex.....Popular Dry Goods Co.
Enid, Okla.....Newman's
Eugene, Ore.....Russell's
Evanston, Ill.....Bramson's
Fresno, Calif.....Bruckner's
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Burdine's Ft. Lauderdale
Galveston, Tex.....E. S. Levy & Co.
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Glens Falls, N. Y.....Merkel & Gelman, Inc.
Grand Haven, Mich.....Reichardt
Grand Island, Nebr.....Wolbach's
Grand Rapids, Mich.....Wurzburg Co.
Gulfport, Miss.....Northrop's
Harrisburg, Pa.....Mary Sachs, Inc.
Hazleton, Pa.....Wears Inc.
Hollywood, Calif.....The Broadway
Jackson, Miss.....Kennington's
Kansas City, Mo.....Harzfeld's
Lafayette, La.....Town & Country
Lakeland, Fla.....Gladys'
Lancaster, Pa.....Mary Sachs, Inc.
Lawton, Okla.....Scott's
Lexington, Ky.....Stewart's of Lexington
Lincoln, Neb.....Miller & Paine
Little Rock, Ark.....Pfeifer's of Arkansas
Los Angeles, Calif.
Broadway Department Store, Inc.
Anchorage, Alaska.....Jerry Jones
Louisville, Ky.....The Stewart Dry Goods Co.
Miami, Fla.....Burdine's Miami
Miami Beach, Fla.....Burdine's Miami Beach
Middletown, Conn.....Wrubel's
Millington, Tenn.....Louise Cunningham
Milwaukee, Wis.....T. A. Chapman Co.
Mitchell, S. D.....Baron Bros.
Muskogee, Okla.....Susman's
New Haven, Conn.....Hamilton & Co. Inc.
New Orleans, La.....D. H. Holmes Co., Ltd.
North Adams, Mass.....Esther Jaffe Ryan
Oak Park, Ill.....Bramson's
Pasadena, Calif.....The Broadway
Panama City, Fla.....Lillian Kilpatrick Inc.
Philadelphia, Pa.....John Wanamaker
Pittsburg, Kansas.....Seymour's
Pomona, Calif.....Orange Belt Emporium
Ponca City, Okla.....Frohlich's Style Shop
Portland, Ore.....Meier & Frank Co.
Raleigh, N. C.....Jean's, Inc.
Rockford, Ill.....Edith Parrish Fashion Corner
Salt Lake City, Utah.....Makoff
San Antonio, Texas.....Joske's of Texas
San Francisco, Calif.....The White House
Savannah, Ga.....Town & Country
Seattle, Wash.....Frederick & Nelson
Springfield, Ohio.....Edward Wren
St. Louis, Mo.....Famous-Barr Co.
Syracuse, N. Y.....Flah & Co., Inc.
Temple, Tex.....J. M. Dyer Co.
Toledo, Ohio.....Lasalle's
Tulsa, Okla.....Seidenbach's, Inc.
Tupelo, Miss.....McGaughy's
Walla Walla, Wash.....Gardner & Co.
Washington, D. C.....Woodward & Lothrop
Waukegan, Ill.....Hein's
Wayzata, Minn.....Edith's Country Shop, Inc.
Westchester, Calif.....The Broadway
West Palm Beach, Fla.
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Williamsport, Pa.....Lynn-Hayes
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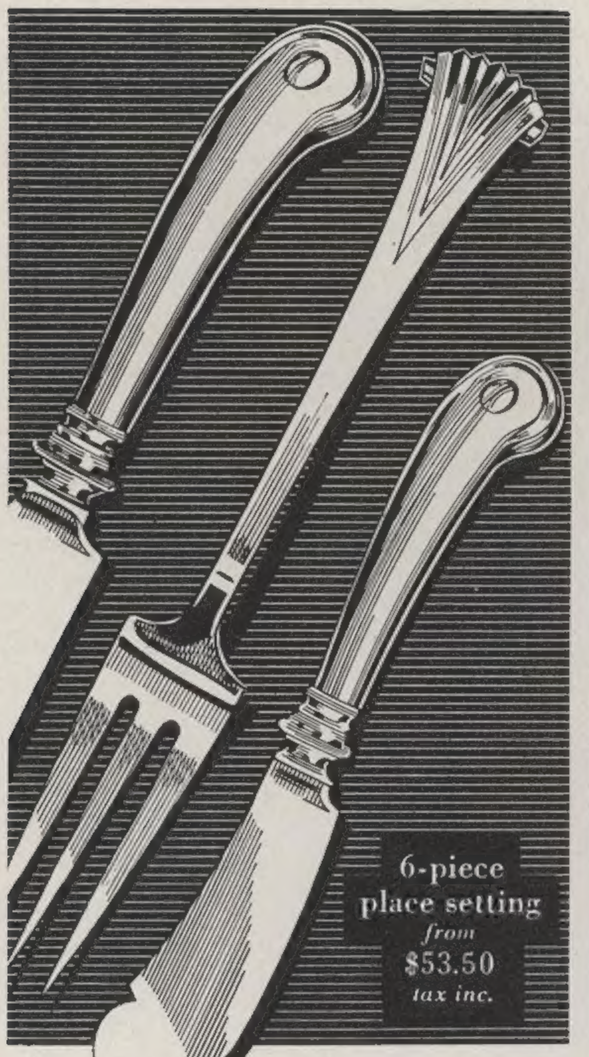
On pages 26 to 47—

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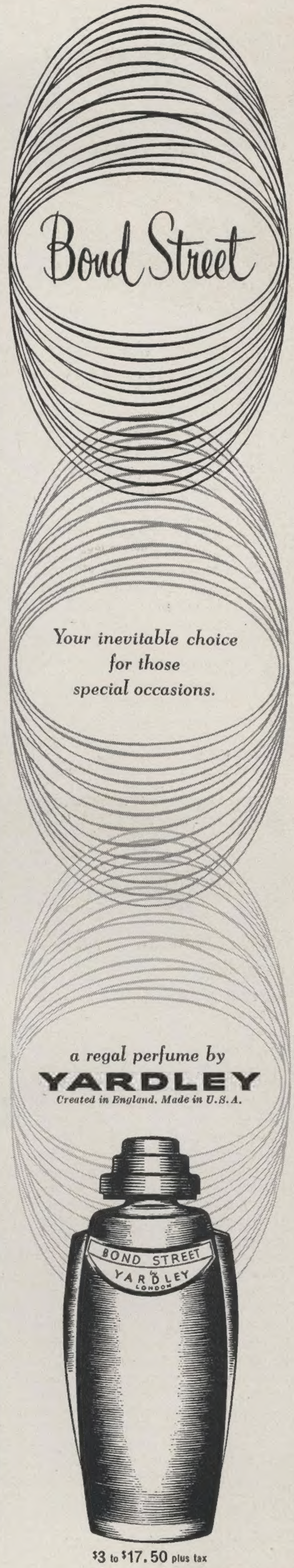


Accessories news: slices of pineapple yellow

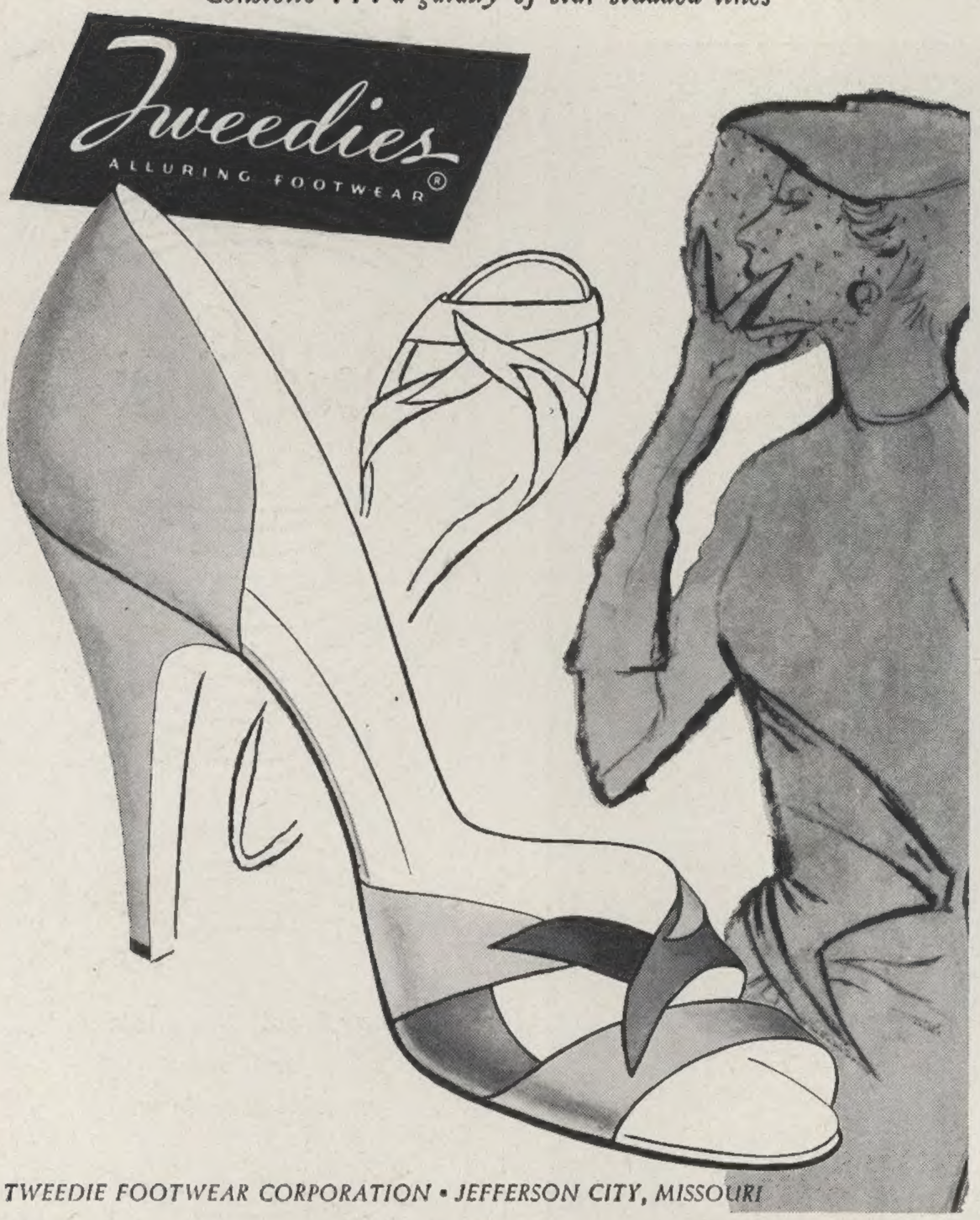
(*Continued from pages 110-115*)

The scarf: A soft pineapple yellow length of silk organdie to tie at the throat of a white linen suit, a black organdie shirt dress; to float at the waist of floating grey chiffon. The Echo scarf, $3.50. At Jay Thorpe. *The beads at the top:* Pineapple-yellow beads, pale and dark, strung with gilt beads, chalk-white gilt-washed globes. A 60-inch length to wear quite long with pineapple yellow. By Marvella, $10*. At Lord & Taylor. *The bracelets:* Beaded bands—bright pineapple, gunmetal, matte white—pretty circles of colour. By Accessocraft, $2* each. At Bonwit Teller. *The handkerchief:* Fine white cotton, carrying the season's colours—spun with pineapple-yellow flowers, green leaves. By Burmel, $2. Bonwit Teller. *The earrings:* Pearl buttons circled by pineapple beads, fake pearls, rhinestones—big, bright. By Judith McCann, $8*. Lord & Taylor. *The necklace:* A Peter Pan collar of pineapple-yellow beads, pseudo-pearls, a rhinestone side-clasp. By Judith McCann, $10*. Lord & Taylor.

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VOGUE PATTERNS

(Back views of the Patterns shown on pages 130-131)



Above: Vogue Pattern 8615, the pleated bathing suit with its own matching coat (included in the pattern). The pattern comes in sizes 10 to 18 (28 to 36). To make both the bathing suit and the coat in size 16 (34), you will need 5⅜ yards of 35″-wide fabric. 75 cents.



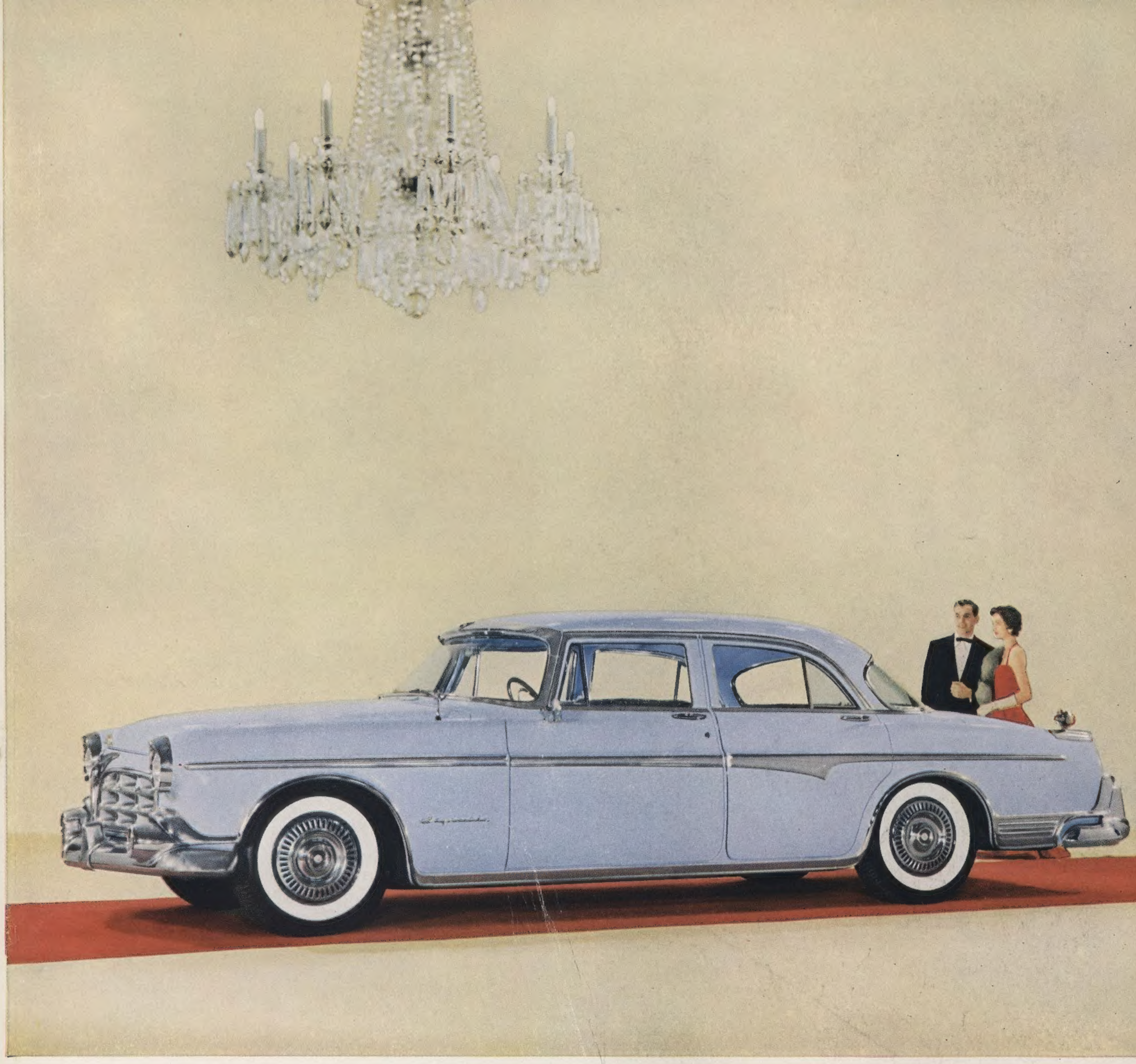
Above, left: Vogue Pattern 8506, bathing suit. Sizes 12 to 18 (30 to 36). For size 16 (34): 1⅜ yards of 45″ fabric, ⅞ yard of 54″ fabric for undershorts, ½ yard 35″ fabric to line bra. 60 cents. *Above, centre:* Vogue Pattern 8580, shirt. In sizes 10 to 20 (28 to 38), 40. For size 16 (34), 3 yards of 35″ fabric. 50 cents. Vogue Pattern 7078, the shorts, comes in sizes 22 to 32 waist. To make for a 28″ waist, 1⅜ yards of 35″ fabric are needed. Price, 50 cents. *Above, right:* Vogue Pattern 8582, the pull-over shirt. Sizes 10 to 20 (28 to 38), 40. For size 16 (34), 2⅛ yards of 39″ fabric needed. Price, 50 cents. Shorts, Vogue Pattern 7804, sizes 24 to 32 waist. 50 cents. For a 28″ waist, 3 size 6 skins needed. (Suède may be ordered from Willard Helburn, Inc., 22 Wallis Street, Peabody, Mass.)

Vogue Patterns are available at important shops in every city or by mail (postage prepaid), from Department V, Vogue Pattern Service, Greenwich, Connecticut; and in Canada, at 198 Spadina Ave., Toronto, Ontario. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

PINEAPPLE: The following is a list of stores throughout the country where fashions in the new yellow range may be found (see pages 110-115).

Abilene, Tex.....Minter Dry Goods Co.
Albany, N. Y.....Honigsbaum's
Amarillo, Tex.....Colbert's of Amarillo
Ann Arbor, Mich.
Wm. Goodyear & Co., Inc.
Atlanta, Ga.....J. P. Allen
Augusta, Ga.....Cullum's, Inc.
Beaumont, Tex.....The Fashion
Beverly Hills, Calif.....I. Magnin & Co.
Billings, Mont. .....Doyle's
Buffalo, N. Y.....L. L. Berger, Inc.
Charleston, S. C.....Daisy Bogin
Chattanooga, Tenn.....Lovemans, Inc.
Chicago, Ill.....Bramson's
Cincinnati, Ohio.....Mabley & Carew
Colorado Springs, Col.
Daniels & Fisher Stores Co.
Columbia, S. C.....Tapp's
Columbus, Ga.....Kayser-Lilienthal, Inc.
Columbus, Ohio.....The F & R Lazarus & Co.
Corpus Christi, Tex.....Lichtenstein's
Dallas, Tex.....A. Harris & Co.
Dayton, Ohio.....Billy Lewis Inc.
Denver, Col.....Daniels & Fisher Stores Co.
Detroit, Mich.....The J. L. Hudson Company
Elmira, N. Y.....The Gorton Coy
Evanston, Ill. .....Bramson's
Evansville, Ind.....De Jong's
Fort Worth, Tex.....The Fair
Glens Falls, N. Y.....Honigsbaum's
Grand Rapids, Mich.....The Strauss Shop
Harrisburg, Pa.....Wm. B. Schleisner
Houston, Tex.....Sakowitz Bros.
Kalamazoo, Mich.....Gilmore Brothers
Kansas City, Mo.....Harzfeld's
La Jolla, Calif.....I. Magnin & Co.
Lansing, Mich.....The Style Shop
Laredo, Tex.....Hachar's Dept. Store
Longview, Tex. .....Riff's
Los Angeles, Calif.....I. Magnin & Co.
Miami, Fla. .....Burdine's
Milwaukee, Wis.....T. A. Chapman Co.
Minneapolis, Minn.....Dayton's
Modesto, Calif.....The Brown House
Newark, N. J.....Kresge-Newark, Inc.
New Orleans, La.....Maison Blanche Co.
Oakland, Calif.....I. Magnin & Co.
Oak Park, Ill.....Bramson's
Oak Ridge, Tenn.....Lovemans, Inc.
Pasadena, Calif.....I. Magnin & Co.
Philadelphia, Pa.....Nan Duskin
Phoenix, Ariz.....Goldwaters, Inc.
Poplar Bluff, Mo.....Chas. Miller Store
Portland, Ore.....Nicholas Ungar, Inc.
Richmond, Va. .....Thalhimers
Roanoke, Va.....Smartwear-Irving Saks, Inc.
Rochester, N. Y.....B. Forman Co.
Sacramento, Calif.....I. Magnin & Co.
St. Paul, Minn.....Frank Murphy
Salt Lake City, Utah.....Z. C. M. I.
San Antonio, Tex.....Frost Bros.
San Francisco, Calif.....I. Magnin & Co.
Santa Barbara, Calif.....I. Magnin & Co.
Seattle, Wash.....I. Magnin & Co.
South Bend, Ind.....Frances Shop
Springfield, Ill.....John Bressmer Co.
Stockton, Calif.....The Brown House
Syracuse, N. Y.....Flah & Co.
Tulsa, Okla.....Seidenbach's, Inc.
Waco, Tex. .....Bauer-McCann
Washington, D. C.....Julius Garfinckel & Co.
Waterbury, Conn. .....Forester
Winston-Salem, N. C.....Sosnik-Thalhimers
Worcester, Mass.....Richard Healy Co.
Youngstown, Ohio .....Livingston's

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